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No Longer Banned, Parallel Imports Cause Woes For EU

■ BY JEFF CLARK-MEADS

LONDON—A sleeping dog has awakened to nip at the heels of Europe's record business.

Now that laws making parallel imports illegal have been abolished within the 15-nation European Union, enterprising retailers and wholesalers are circumventing their local record companies and buying product where it is cheapest.

This fundamental shift in purchasing patterns is creating a headache for major record companies, which, when dealing with product by artists

(Continued on page 101)

A&M Soundtrack Plants Hopes With The Gin Blossoms

■ BY CARRIE BORZILLO

LOS ANGELES—In a world filled with alternative-leaning soundtracks, A&M is hoping the new Gin Blossoms track and a healthy slate of up-and-coming bands will help its "Empire



GIN BLOSSOMS

Records" soundtrack stand out. Due Aug. 22, the soundtrack to the New Regency film also includes previously unreleased songs from the Cranberries, Tead The Wet Sprock, et, Cracker, Better Than Ezra, and

(Continued on page 102)

Selena's 'Dreaming Of You' Set Is Bittersweet Hit For Late EMI Star

■ BY JOHN LANNERT

As Selena's bilingual, posthumous set, "Dreaming Of You" makes its historic debut at No. 1 on The Billboard 200 this week, the Latino singing idol seems bound for the crossover stardom for which she longed.

Released jointly by EMI Latin and EMI Records on July 18, "Dreaming Of You" has already achieved two unprecedented chart achievements. It is the first album recorded mostly in Spanish to debut at No. 1 on The Billboard 200, and it is the first by a Latino artist to accomplish that feat. Moreover, Selena, whose full name was Selena Quintanilla Pérez, follows Santana and Los Lobos to become only the third artist of primarily Hispanic descent to climb to the top of



SELENA

the chart in the rock era.

"Dreaming Of You" also is No. 1 on The Billboard Latin 50, joining five other titles by Selena that have remained entrenched in the top 10 of the chart since she was shot March 31 by an ex-boyfriend (Billboard, April 15).

"Dreaming Of You" supplanted Selena's long-running platinum smash "Amor Prohibido" in the top spot on that chart.

According to SoundScan, in its first week "Dreaming Of You" sold 331,000 units, the second-highest weekly sales tally this year after Michael Jackson's two-record set, "HIStory," which rang up 391,000 units. Though EMI shipped nearly 2 million units of the album on July 18, retailers almost immediately began asking for reorders, prompting EMI to press an additional 500,000 copies.

(Continued on page 99)

Madison Avenue Eyes Modern Rock, But Acts Remain Wary

■ BY ERIC BOEHLERT

NEW YORK—Pearl Jam's Ed O'Brien is the latest to be recruited by Calvin Klein underwear ads? The members of Live starring in a new Sega video adventure game? Belly pitching Hyundai cars?

Those commercial scenarios—each actually pitched by company representatives—

are among the flood of offers pouring in as mainstream advertisers from Taco Bell to Top

Flite try tapping into young consumers by dropping the needle on modern rock.

"I'm sure any [company] you can think of has contacted us,"

says Pearl Jam manager Kelly Curtis.

(Continued on page 71)



Cohen Songs Are Focus Of A&M Set

■ BY SUSAN NUNZIATA

NEW YORK—In the course of a 30-



COHEN



year career that has spawned 11 albums, singer/songwriter Leonard Cohen has attained nearly mythical proportions. (Continued on page 16)

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JAPAN
THE BILLBOARD SPOTLIGHT

SEE PAGE 47



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Thorn-EMI Denies Rumors It Plans To Sell Music Arm

■ BY JEFF CLARK-MEADS

LONDON—A worldwide storm of music speculation as to who might buy EMI Music has failed to persuade the current owners that it should ever be for sale.

Mention by parent company Thorn-EMI that it is considering the separation of music from its other interests has produced the general conclusion that this will result in the sale of EMI and international retail chain HMV.

However, Thorn-EMI says that such an outcome is far from certain, and that a final decision will be made by the group's shareholders. One prominent shareholder says that his company is not part with an interest in EMI only as a last resort.

Nonetheless, analysts believe that such a sale is likely and that it

will lead to EMI Music being married to a partner with a larger North American market share than EMI currently enjoys. It is unlikely that EMI will be teamed with a global operator of similar size, as this would all but ensure of competition laws in Europe and elsewhere.

The speculation about a possible sale began in earnest following a statement by Thorn-EMI chairman Sir Colin Southgate at the group's annual meeting in London July 21. Ironically, Southgate's statement was intended to reduce conjecture of any sale.

He said, "There has been considerable rumor, speculation, and comment over the past few months on matters related to the possible sale of EMI. A statement issued categorically denying that EMI was up for

(Continued on page 106)

HSN Founder Buys MOR Music TV

Nashville Firm Aims To Build Alternative Distrib

■ BY CATHERINE APPLEFELD

In an effort to piece together a music distribution powerhouse to rival traditional retail outlets, Nashville-based Speer Communications Ltd. has bought a majority stake in music video and merchandising channel MOR Music TV and is about to finalize a similar deal with digitization and sampling service InTouch.

Speer executives say that these purchases are only the beginning of the company's planned acquisitions and alliances in the music industry.

Speer, a holding company with interests in a variety of telecommunications, cable, and broadcast companies, was founded by Roy Speer, the creator of the Home Shopping Network and a partner in the Nashville-based label Magnatone Records, and his son, CEO Richard Speer, who owns 60% of the company.

"We want to be able to touch any

customer out there through any means—be it radio, television, the computer, whatever," Richard Speer says of his company's plans for music retailing.

Other building blocks in the works include merchandising arm, which likely will join the Speer Communications fold via an alliance rather than an outright purchase, Speer says. There is also talk that Speer is seeking to purchase a one-stop operation as well as start a distribution facility in Nashville.

"We are interested in anything in music distribution," Speer says. "There is such a gap between what traditional retailers are able to supply to customers and what the customers are actually able to get. Most stores

are lucky to carry 12,000 titles maximum, but with InTouch and MOR, the [fact that people] can call in and ask for any type of album and have it sent to their homes at club prices or less is

phenomenal."

Most of the acquisition, in November MOR will relocate from Florida to Nashville, where Speer is building a \$50 million-plus state-of-the-art digital telecommunications facility complete with 15 audio and satellite uplinks, a 2,000-seat amphitheater, and production facilities.

Speer plans aggressive growth for the cable outlet, which has 4 million subscribers, mainly in the 15- to 64-year-old demographic, and provides them with access to a catalog of more than 30,000 titles (Billboard, Jan. 14). "It's more than double the distribution during the next year, then I am not doing my job," Speer says.

MOR's growth will come via a variety of schemes, Speer says, including his company's purchases of distribution pipelines and affiliations with cable operators and direct broadcast satellite companies, as well as creat-

(Continued on page 103)

K-tel Music, Vid Sections To Sell For \$25 Million

■ BY DON JEFFREY

NEW YORK—Plymouth, Minn.-based K-tel International is selling its music and video subsidiaries in a management team headed by president Mickey Eitfelsen for \$25 million.

The marketer of compilation and release albums worldwide and budget special-interest videos in Europe, will become a privately held entertainment company consisting of three domestic music subsidiaries and 10 foreign subsidiaries. Mark Dixon, the company's CFO, says there is no name yet for the new company, but that it will not be K-tel.

Bill Hallquist, manager of entertainment marketing, says the K-tel label will continue to operate under that name "for a period of time."

K-tel operates 12 audio labels: A&J, which has the Marshall Tucker Band catalog; Arrivis, Christian compilation; AudioSearch, studio books; Chuckle, new and reissued comedy records.

(Continued on page 103)

Sony To Eliminate At Least 50 Jobs; New Hires Expected

Sony Music Entertainment is cutting about 50 mid- to low-level jobs in the U.S. and is expected to bring in several new executives in the coming weeks.

A Sony spokesman says, "We are restructuring our operations to accommodate our continuing growth. This has resulted in the reduction of approximately 50 positions."

A source at Sony places the number of jobs lost at closer to 40.

(Continued on page 103)



Camp Champs. Columbia Records Group chairman Don Ienner recently hosted the third annual "Camp Columbia" at his farm in upstate New York. Columbia Records Group executives, staffers, family, and friends enjoyed a day of carnival rides, games, water sports, and live performances from Columbia and World Group artists. Shown following World Group act Sponge's live set, Ienner joins Columbia and World Group executives in presenting the band with plaques commemorating gold certification of *Sponge's* debut album, "Rotting Pirate."

Promotion Pioneer Dave Clark Dies At 86 'Visionary' Label Exec Worked First Record In 1938

■ BY JANINE MCADAMS

Dave Clark, the veteran label executive who "wrote the book" on record promotion, died July 22 of natural causes in Madison, Miss. He was 86. Clark was considered the first African-American record promoter. In fact, according to some observers, he was the first U.S. record promoter of any race. His methods and philosophies for breaking records at radio formed the basis of today's record promotion departments.

Although he was living in a nursing home at the time of his death, Clark still held the title of senior VP of Malaco Records' music division.

Born March 6, 1909, in Jackson, Tenn., Clark grew up mostly in Chicago. He graduated from Lane College in Jackson in 1934 and from New York's Juilliard School of Music in 1938. Clark worked at college and Juilliard, Clark was a newspaper columnist and song plugger, bringing sheet music to the big bands of the day.

He promoted his first record in

1938, Jimmy Lunceford's "Walking Through Heaven With You." Initially, he was hired to work records independently to local radio stations, and his success and enthusiasm landed him a series of spot promotion jobs at some of the best-known independent R&B and blues labels of the soul era, including Decca, Chess, Apollo, and United.

In 1954, Clark headed off a promotion director at Duke-Peacock, where he spent 16 years promoting records and writing hits for Bobby Bland, the Dixie Hummingbirds, the Sensational Nightingales, and others.

In 1971, he was hired as national promotion manager by Al Bell at Stax who would later become that city's premier and also president of Bell's label, where he moved hits by the Staple Singers, Otis Redding, Isaac Hayes, Jean Knight, among others. In 1976, already in his 60s, Clark moved



DAVE CLARK

to TK Records as national promotion manager before joining Malaco in 1980.

Over the years, Clark worked releases by such artists as Louis Armstrong, Nat "King" Cole, Billie Holiday, Cab Calloway, Duke Ellington, Dinah Washington, Sam Cooke, Aretha Franklin, Quincy Jones, Stevie Wonder, Charles Ward, Mahalia Jackson, and others. He was the original Blind Boys, the Dixie Hummingbirds, Clark, Z.Z. Hill, the Clark Southerners, the Mighty Clouds of Joy, Johnny "Blue" Rainey Allen, and many others. He was a music consultant to several movies, including Steven Spielberg's "The Color Purple."

Clark, president of Jackson, Miss.-based Malaco, met Clark when he promoted such Malaco-produced titles as "Mr. Big Stuff" on Stax in 1971 and "Beeside Face" by Bobby Bland on TK in 1975. When Cooney hired Clark, the veteran record man proceeded to reorganize the company.

"Dave was responsible for changing

Roy Wunsch Goes Public With New 'Boutique' Label

■ BY CHET FLIPPO

NASHVILLE—Speculation has finally ended about the plans of Roy Wunsch, the longtime country music executive who ran Sony Music here until 1993. On July 20, his newly formed label, Veritas Music Entertainment, Inc., began trading on Nasdaq as the first independent country music label to finance itself through a public offering.

Wunsch is chairman and CEO of the start-up. His partner is Stanley O. "Bud" Schaezle of High Five Entertainment, who will phase out his involvement with High Five.

Although limited by Securities and Exchange Commission rules regarding self-promotion of a new stock offering, Wunsch and Schaezle of-

tered some details on the fledgling company, which has already leased 10,000 square feet in Cummins Station, the downtown office complex that is rapidly becoming Music Row II. They told Billboard that they will announce their first artist signings and staff appointments within weeks.

"Artist development will be our business," says Wunsch. "Bud and I met through our long-term development of Mary Chapin Carpenter, and we've very interested in singer/songwriters. It doesn't mean they're the biggest or the best, but we're the ones who interest us. Our tastes tend to push the envelope a little bit in terms of mainstream country."

Although rumors are rampant about artists they will be signing, Wunsch says he can't name any. He notes that he and Schaezle have logged a lot of time at shows and are looking primarily at unsigned artists.

"The Alton Krauss success proves that an artist on an independent label can join the mix," Wunsch says.

"We want to have a boutique label sensibility," adds Schaezle. "We can focus on a few artists and go to the well in a well-funded way without having a quota. We hope to avoid the scatter-shot approach, which works better for the big companies."

The obvious advantage of being able to focus only on the artists, both say, is that they can do exactly what they want. They plan to sign only about three artists in their first year and to never expand beyond 9 or 12.

The company staff is expected to number 22 by year's end and will concentrate on A&R, marketing, and promotion.

The backgrounds and reputations of both men are such that observers on Music Row are positive about the venture. "We're getting some very interesting calls from managers and artists," Wunsch says.

Atlantic Records president Rick Blackwelder says, "Roy knows the

(Continued on page 107)

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■ BY BRIAN EAGLES

The entertainment industry is buzzing with the news that DreamWorks and Virgin Music have come to the rescue of George Michael and Sony and released them from the most inescapable conflict.

However, it is of little surprise that a knight in shining armor would eventually resolve one of the most expensive and foolhardy pieces of litigation to hit the English courts in many years. Such is the case when ego and pride, so prevalent in the entertainment industry, take over from common sense and commercial reality.

From the outset, this was a conflict that could produce only losers and no winners—a situation that litigation can never resolve to the satisfaction of the parties. This was just the sort of case where mediation could be used most effectively.

Any system that can only provide a decision by a third party, whether it be a judge or an arbitrator, could never be effective in such a case. Any legal decision would only give the victor a pyrrhic victory: a judge or arbitrator can't compel a provider of personal services to perform for an aggrieved party, although he or she can, of course, prevent that person from performing for others. Had Michael succeeded, he may have found other record companies and distributors somewhat wary to pay large sums of money to a very highly paid performer whose history of contractual relationships is so inauspicious.

The resolution of the dispute leaves Michael able to record for his rescuers and Sony a reported \$40 million in royalties and a 45% royalty for future recordings. In other words, a straightforward, effective, common-sense compromise.

It is, therefore, very surprising that such a solution should be proposed only after several millions of pounds have been spent on lawyers fees, thousands of hours of management time and personal time have been lost, and the recording talents of a much-loved and respected performer have been kept from his adoring public for some years.

This utter waste could have been avoided by engaging the services of a skilled mediator, who has the ability to produce a "milder outbreak of common sense" (to use the name of the book on the subject by Andrew Foyler Auld). Trained mediators have the skill to formulate novel and tangential solutions to what appear to be wholly legal problems.

The Michael dispute was one in which egos had to be satisfied, pride acknowledged, and the parties given their "day in court" to enable them to vent their anger, frustration, and other feelings. For that reason, the mediator's ability to make use of psychology and other nonlegal attributes would have been essential.

For those who may not have been involved in a mediation process, I must stress that this is not a procedure synonymous with conciliation, in which at the end of the day a decision is imposed by a third party. A mediator's function is generally only facilitative—namely, to assist the parties in reaching their own agreement, focusing on their needs and interests rather than on their legal positions. This is not achieved by everybody sitting at a table together, but usually by a short joint meeting followed by "one to one" sessions with the mediator, who shuttles from one room to the

other.

This case highlights the fact that litigation is exceedingly expensive. The cost for mediation is minimal. Nearly all litigation, of course, settles out of court, but in the

Litigation is exceedingly expensive.

Brian Eagles is an accredited mediator and head of the entertainment unit of Hammond Suddards, Solicitors, in London.

most scenarios it is settled at the door of the court. The longer litigation proceeds before settlement, the greater the cost.

Since all mediation is confidential and conducted on a without-prejudice basis,

COUNTRY'S SINGLES DISCRIMINATION

Country music fans are being discriminated against! Just about every Hot 100, rap, and R&B song is put on a cassette single, but when it comes to country, the labels seem to ignore them or, in a few cases, make them available for a short time until they hit the top 10, then cut them out. Just look at Tracy Byrd's "Kisses On The Wind" and Toby Keith's "You Ain't Much Fun" as prime examples.

Country music fans complain every day because of the lack of country singles, and many think it's the retailers' fault for just not stocking the titles they want. If the major labels think that by not having the titles on a single that customers will go ahead and buy the whole tape, they'd better look again. Many of them borrow a friend's tape and copy it or else take it from CMT, TNN, or the local radio station. I've seen two many sales of blank audiotape to disappointed country music fans.

Joe Campbell

Co-owner
Taking Home The Hits
Alto City, Ala.

CAN JAZZ RETURN TO FOREFRONT?

In his article "The Door Is Open: Jazz's Fan-Styled Beat Hug," one of the questions that writer Jim Menez asks is: Is the jazz community in "What's the best way for jazz to evolve?" (Billboard, July 1). Perhaps we should consider the equally important question: Can jazz return to the forefront of American popular culture?

As a jazz and cabaret composer, I believe the answer is a resounding "yes," provided that jazz artists, labels, and radio stations turn their attention to one key element: quality songs.

The driving force behind our popular music form—be it jazz in the '40s, rock'n'roll in the '50s and '60s, or country in the '80s—is quality songs. The "mainstream" audience has always appreciated diverse, insightful lyrics coupled with a well-crafted melody. Popular songs provide the fuel for each genre's popular audience; without them, no musical form

nothing is lost. If the parties do not reach a settlement as a result of the mediation process. On the contrary, each side will have been made more aware of the strengths and weaknesses of their own case and what their real needs and interests are in the matter. They will have been forced to look at their opponent's position in detail and to give thought as to how the two positions might be reconciled. Furthermore, even if agreement does not come at the end of the mediation process, the path to achieving a settlement prior to full court action will have been made more accessible.

In short, had mediation been used to facilitate the case between the two George Michael and Sony, it may well have resulted in the saving of several million pounds in legal fees, unquantifiable loss of management time, and George Michael continuing to express his considerable talents on disc to his financial benefit. There is more, his public would have found new albums on shelves where only blank spaces had been.

LETTERS

can achieve widespread exposure and acceptance.

To put it simply, jazz needs new standards. If the jazz community wants modern listeners to adore Diane Schuur, Rachely Parrelli, Diana Krall, and John Pizzarelli the way their parents adored Ella Fitzgerald, Sarah Vaughan, and Frank Sinatra, it will have to inject exciting new tunes into the repertoire.

When was the last time you heard a high school student humming a jazz tune? How about a college kid? How about anyone under the age of 30? Yet there are many radio listeners searching for alternatives to top 40 and adult contemporary—the type of open-minded listeners who have spurred country's phenomenal growth. Give them dynamic, young jazz singers performing memorable songs that will turn time into time, and they'll out the clubs, and flock to the CD racks.

Labels and publishers can assist this effort by searching out and nurturing quality songwriters. Jazz radio stations can do their part by devoting more air time to up-and-coming vocalists, who will draw the largest number of new listeners. While this may mean a decrease in traditional programming, it will benefit the long-term growth and health of jazz for both singers and instrumentalists alike.

Vincent Bonissimo

Composer

Villa Park, Ill.

GANGSTA RAP INFLUENCES MINORS

I don't think that letter writer Michael Franti (Billboard, June 24) has the entire grasp of the lyrics issue. I have worked in music retail for eight years and have come to the conclusion that "gangsta" rap is influencing a large percentage of today's youths.

The music industry has done what it can by putting parental advisory stickers on most of the objectionable material. The retail industry does what it can by carding minors, but they still have a long way to go. We have to find a way to teach our children the right artists to say in their lyrics that is not acceptable behavior in our society.

Merie Teeter

Rockaway Beach, Mo.

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Wilson Bio 'Made For These Times' Don Was Produces Film, Soundtrack

■ BY MELINDA NEWMAN

NEW YORK—Producer Don Was remembers the exact moment that he became enamored with the idea of creating "I Just Wasn't Made For These Times," the upcoming documentary and soundtrack chronicling the music of Brian Wilson.

"I had been friendly with Brian, and we started doing a few gigs. We did a pediatric AIDS benefit, and he dug deep into the song 'Love And Mercy,' it was just one of the most remarkable experiences I ever heard," Was says. "It made me stop playing the bass and wonder what got into him. I thought that if people could see him the way I knew him... it was so different from his public image of a drug burnout or of someone catatonic propped up by a greedy



Brian Wilson with his wife, Melinda.

psychologist. That was when I decided to make the movie."

"I Just Wasn't Made For These Times," which debuted at the Sundance Film Festival, will begin airing on the

Disney Channel Aug. 27. It will also be rolled out to select art houses, including New York's Film Forum, and college campuses before eventually coming out on home video via Live Entertainment.

MCA will release the accompanying soundtrack on May 7's Karambolage imprint. Aug. 15. The album features new recordings of 10 Wilson songs, including "Caroline, No," "This Whole World," and "Melt Away." Disney and MCA have planned a major cross-promotional campaign to expose the projects. "The film's airing on the Disney Channel is going to be what drives people to retail to pick the album up," says Randy Miller, MCA Records GM/executive VP. "The soundtrack is basically going to be a souvenir of the film."

As part of its marketing plan, MCA (Continued on page 94)

Joy Division Has Afterlife With Two New Compilations

■ BY CRAIG ROSEN

LOS ANGELES—Fifteen years after the suicide of Joy Division lead singer Ian Curtis, the influential British post-punk act is enjoying an afterlife.

Qwest/Warner Bros. will release "Permanent—The Best Of Joy Division" Aug. 15, while Virgin will unleash the tribute album "A Means To An End... The Music Of Joy Division" Sept. 12.

The two releases follow the publication of "Touching From A Distance," the story of Curtis and Joy Division written by his widow, Deborah Curtis. The book was published in the spring by Faber and Faber in the U.K. Although the publisher has no plans to issue the book in the U.S., an executive at Qwest has passed it to Warner Books to see if that unit has interest in publishing it stateside.

The renewed interest in Joy Division is surprising if one looks at the group's album sales in the U.S. alone. Of the group's four albums, only the posthumous 1988 compilation, "Substance," cracked The Billboard 200. It peaked at No. 146 and spent a mere eight weeks on the chart.

Despite only moderate sales stateside, the band's two studio albums, 1979's "Unknown Pleasures" and 1980's "Closer," were reissued by Qwest in 1989 and are still in print. The 1981 compilation "Still" was re-released in the U.S. by Qwest in 1991.

(Continued on page 107)



JOY DIVISION



Party Time. Capitol Records executives and artists celebrated the release of the movie "Chuzzle" and its Capitol soundtrack at an MTV premiere party in Los Angeles. Grand Royal/Capitol's Luscious Jackson performed at the beach party, along with Mika D of the Bantia Boys. Shown in back row, from left, are Captain's Scott Grew, Linda Ingrasso, Jeffrey Blatock, Dennis Skinner, Bonnie Burkart, and Tim Davina. In front row are Luscious Jackson members Jill Conniff, Gabby Glasser, Vivian Trimble, and Kats Schallnbach; Paula Sartorius of Sals Ona Management; and Mika D.

Suit Over Hendrix Estate Settled; Family Gets All

■ BY PAUL VERNA

NEW YORK—After a bitter, two-year court battle, the parties contesting the rights to the Jimi Hendrix legacy have ended their dispute. The settlement effectively transfers ownership of all Hendrix materials to the late guitarist's father, James A. "Al" Hendrix, and other members of the Hendrix family.

The settlement was announced July 26 by representatives of the Hendrix estate, who said in a statement that they expected a formal agreement to be signed by July 28. Terms of the settlement were not disclosed.

The defendants in the case included former Al Hendrix attorney Leo Branton, music entrepreneur Alan Douglas, who, until the settle-

ment was reached, oversaw the Hendrix tape archive; and various U.S. and overseas corporations that had profited from the sale of Hendrix-related materials.

Al Hendrix had sued Branton, Douglas, et al. in 1993 in U.S. District Court in Seattle over what he alleged were more than 20 years of "abuse of his trust, representations, mismanagement, unjust enrichments, and self-dealing" by the defendants, according to the release from the estate (Billboard, May 1, 1993).

Representatives for Branton and Douglas were unavailable for comment at press time.

Commenting on the settlement, Jimi Hendrix's sister, Janie Hendrix, says, "We're proud and pleased that Jimi is now back home in Seattle, his hometown. I'm sure Jimi is very happy too. Now he can

Debut Acts Dominate U.K.'s Mercury Nominees

■ BY THOM DUFFY

LONDON—Several of the young U.K. acts that have reassured the appeal of British rock and pop in the U.S. this year are among the 10 nominees for the 1995 Mercury Music Prize, which is the annual competition to choose the best album of the year from Britain and Ireland.

Albums from Oasis, Elastica, Portishead, and PJ Harvey were among the contenders announced here July 25 by music journalist Simon Friis, chairman of a 10-member panel of critics and broadcasters that reviewed more than 140 entries submitted by record companies. The eligible titles were released between August 1994 and July 1995.

Supergas was nominated for "I Should Coco," which is currently No. 1 on the U.K. Albums chart and was released July 18 in the U.S. (Billboard, July 29).

The nomination of Portishead's "Dummy," along with those of Leftfield's "Leftism" and Tricky's "Maxinquaye," demonstrate the continuing strength of pop that is rooted in Britain's dance culture.

Six of the 10 nominated albums—those by Oasis, Elastica, Leftfield, Tricky, Portishead, and Supergas—are debut efforts. In sharp contrast is the nomination of veteran Irish rocker Van Morrison for his current release, "Days Like This."

The Mercury judges continued a tradition of recognizing the best spectrum of music from Britain and Ireland with nominations for Scottish composer James MacMillan's choral work "Seven Last Words From The

Cross" and trumpeter Guy Barker's jazz album "Into The Blue."

"It is no if all the musical promises of the '90s were being met in all the different genres at once," says Friis.

PJ Harvey became the first act to be nominated for a Mercury Prize twice in four years with the nomination for "To



Among the debut acts nominated for the Mercury Music Prize are Elastica, top, and Oasis.

Bring You My Love." Polly Jean Harvey's group was nominated in 1993 for its sophomore album, "Rid Of Me."

The Mercury winner will be chosen by the judges and announced Sept. 12 at a London awards dinner, which will be broadcast by BBC 2 television and BBC Radio 1 FM.

The Mercury Music Prize, sponsored by telecommunications company Mercury Communications in association with the British Phonographic Industry and the British Association of Record Dealers, was conceived to generate retail traffic and consumer interest in recorded music during the traditionally slackening third quarter. The competition has gained

(Continued on page 94)

rest in peace."

Janie Hendrix adds that she is grateful to fans of her late brother and to Michaelfront Corp., co-founder Paul Allen, who gave the family financial support during the legal battle. Allen plans to help establish "The Experience Music Project," a Hendrix museum.

The artist's sister further notes that Pearl Jam members Mike McCready and Stone Gossard gave donations on behalf of the foundation and were prepared to testify as expert witnesses if the suit had come to trial. The settlement was reached well before the scheduled trial date of Aug. 17.

The statement from the Hendrix estate notes that the settlement allows Douglas to finish two Hendrix projects already in the works: the documentary "Room Full Of Mir-

rors" and a live album titled "On The Road." However, the estate notes that the elder Hendrix will retain ownership of both those properties, as well as "the right to approve or disapprove the completion and/or exploitation of the documentary."

The Hendrix estate consists of mastered and unmastered recordings of Hendrix's concerts, albums, and studio and live improvisations; musical compositions; shares of stock in Bella Godiva, a New York publishing company set up during Hendrix's lifetime to administer rights to his compositions; copyrights; publicity rights; exploitation rights; royalties to various sources; and photos, films, writings, and other personal property that belonged to the artist, who died in 1970 at age 27.

MCA To Drag 'Wong Foo' Album Across Demo Lines

■ BY BRETT ATWOOD

LOS ANGELES—MCA is aiming to cross the soundtrack of the cross-dressing comedy "Wong Foo, Thanks For Everything, Julie Newmar" from the gay to the straight community.

The soundtrack, due in stores Aug. 29, features Salt-N-Pepa, Crystal Waters, Chaka Khan, and a reunited LaBelle, as well as classic songs by Tom Jones, the Commodores, and Patti LaBelle. In the U.K., MCA is expected to release the soundtrack Nov. 3.

The Amblin/Universal film, which is scheduled to open nationwide Sept. 5, stars Wesley Snipes, Patrick Swayze, and John Leguizamo as

drag queens who take an ill-fated road trip from New York to Hollywood, Calif. The trio end up in the fictional, conservative town of Sycamoreville, Neb., after their car breaks down.

"The plot is remarkably similar to 'The Adventures Of Priscilla: Queen Of The Desert,'" the 1994 sleeper hit about three drag queens on a cross-country road trip in Australia.

The dance-music-packed soundtrack to that film reached No. 106 on *The Billboard* 200 and has sold 237,000 units, according to SoundScan.

"[*'Wong Foo'*] will do well with the gay community," says Jeff Boggs, music buyer for Tower Records (Continued on page 16)

Charlie Rich, 'Musician's Musician,' Dies At 62 Versatile Country Star Rose To Fame In Early '70s

■ BY CHRIS MORRIS
and CHET FLIPPO

Sam Phillips, who released Charlie Rich's first records in the '50s on his Sun Records subsidiary, Phillips International, recalls the late singer pianist as "one of the most unusual people I ever knew."

Phillips says, "He will be remembered as a musician's musician, yet he was also a musician for all people, which is very difficult, if not impossible. I've never seen anybody else span the musical spectrum the way he did."

Nobody, nobody, nobody ever exceeded him in versatility, in what he could do with music."

Rich, 62, died July 25 in a motel room in Hammond, La., of a blood clot on the lung. He and his wife of 43 years, Margaret Ann, had stopped in Hammond on the way back to their

home in Memphis from Florida; the couple had attended a performance in Natchez, Miss., by their son Allan, who is also a musician.

Rich, who rose to towering stardom in country music in the early '70s after



RICH

more than a decade of struggle, is described by friends and associates as a "reticent man unequipped for stardom. Yet he could excel in any style of music—country, rock'n'roll, jazz, blues, or even gospel.

A 1969 song lyric penned for Rich by his wife read, "Life has its little ups and downs like ponies on a merry-go-round," and Rich's seersawing career before his '70s breakthrough bore out the truth at the heart of the tune.

The son of cotton farmers, Rich was born Dec. 14, 1932, in Colt, Ark. He was schooled in gospel music at

the local church and in blues piano by C.J. Allen, a black plantation hand. Also a student of saxophone, he was a jazz enthusiast; he was known as "Charlie Kenton" because of his fondness for big band leader Stan Kenton.

Rich wed Margaret Ann Greene, a classmate at his Forrest City, Ark., high school, in 1952. Assuming a role she would hold, through good and bad, for the remainder of Rich's life, she became her husband's most ardent booster. It was Margaret Ann who pushed Rich's songs and home-recorded demo tape on Bill Harts, the musical director for Sun Records in Memphis.

Though first considered too jazzy for Sun's rockabilly set, Rich became a house songwriter and musician for the label and even contributed piano to a Jerry Lee Lewis session.

In 1960, "Lonely Weekends," which featured Rich's Frenley-like vocals and rolling piano, rose to No. 22 on *Billboard's* Hot 100 Singles chart and became the last big hit to emanate (Continued on page 15)

Shocked's Suit Seeks Release From PolyGram

LOS ANGELES—In possibly the first music-related breach of contract suit to cite a violation of the 13th Amendment of the U.S. Constitution forbidding slavery, singer/songwriter Michelle Shocked has filed a \$1 million suit against PolyGram and Mercury Records, seeking to rid her of contractual obligations to the labels.

The suit, filed July 21 in Los Angeles Superior Court, follows Shocked's legal battles on British soil. The highest court in the U.K., the House of Lords, upheld an Appeal Court ruling from November 1994 prohibiting Shocked from carrying on a complex court fight against her former manager, Martin Goldschmidt (Billboard, April 8).

In the U.S., Shocked claims that after PolyGram exercised its second option on her contract in 1992, (Continued on page 101)



Roomful Gets Roomful Of Blues. Recording group Roomful Of Blues signs a three-album deal with Tower Records' Bullseye Blues label. The first release under the pact is "Turn It On, Turn It Out," due Oct. 19. Shown in front row, from left, are Carl Quertruff, trombonist and leader of Roomful Of Blues, and Marion Leighton-Lewy, Roomful Records president. In back row, from left, are Bob Bell, the band's manager, and John Virant, attorney for Roomful Records.

Pebbles' Production Co. Files \$10 Mil Suit Over TLC

■ BY CRAIG ROSEN

LOS ANGELES—As TLC's "Waterfalls" enjoys its fifth week at No. 1 on the Hot 100 Singles chart, a flood of legal activity and drama continues to swirl around the hot R&B trio.

In the latest legal salvo, Pebblesone, the production company run by recording artist Perri "Pebbles" Reid, has filed a \$10 million suit against Ariola Records, LaFace Records, and the latter's founders—Kenneth "Babyface" Edmonds and Antonio "L.A." Reid—claiming they are attempting to shanghai TLC from Pebblesone.

The twist is that L.A. Reid is Pebbles' estranged husband. The pair filed for divorce early in July in At-

lanta.

The lawsuit, filed July 20 in Los Angeles Superior Court, comes in the wake of TLC's Chapter 11 filing in U.S. Bankruptcy Court in Atlanta (Billboard, July 22).

Pebbles' suit calls the bankruptcy filing "the culmination" of "conspiratorial plans" that include relieving TLC of the obligation to return \$500,000 in advances and deliver at least six additional albums to Pebblesone.

Yet in the group members' individual bankruptcy filings, Pebblesone is only one of the creditors listed. The production company is owed \$566,034 by each of the group members, for a total of more than \$1.7 million. (Continued on page 101)

EXECUTIVE TURNTABLE

BILLBOARD MUSIC GROUP. Laura Rivchun is named assistant manager/classified for Airplay Monitor in New York. She was classified sales assistant for Billboard.

RECORD COMPANIES. Elektra Entertainment Group in New York appoints Michael Pollack senior VP/general counsel and Mike Kelly national director of urban promotion. They were, respectively, VP/senior counsel for Sony Music Entertainment and director of Southwest regional promotion for Motown.

Brunswick Music named senior VP of marketing for Virgin Records America in Los Angeles. She was GM at I.R.S. Records.

BMG U.K. in London named president of JRMG U.K. She was managing director of RCA Records U.K.

Karen Durkot is promoted to VP of field promotion for American Recordings in Boston. She was



RIVCHUN

Northeast regional promotion and marketing manager.

David McDonagh is promoted to VP of international marketing for PolyGram Records Inc. in New York. He was director of international marketing.

Almo Sounds appoints Carole Childs East Coast director of A&R and artist relations in New York and Paul Kremen GM in Los Angeles. They were, respectively, VP of West Coast A&R at Elektra and liaison between Disney's film and music labels, supervising soundtracks for Holly-



POLLACK

wood Records. Atlantic Records in New York promotes Richard Bates to VP of creative services and Bonnie Silfkin to director of progressive/rock promotion. They were, respectively, senior art director and national manager of progressive/rock promotion.

Gary Heskie is named VP of sales for Spinnor Communications Group in Nashville. He was national accounts manager for Thomas Nelson Inc.

Thomas Lee is promoted to senior director of finance for Sony Music International in New York. He was as-



LEIGHTON

sociates of business development.

EMI Records (EMI/Chrysalis/SBK) in New York names Todd Bissan senior director of alternative and triple-A promotion and Mike Abbiatista national alternative and triple-A promotion manager. They were, respectively, director of alternative and triple-A promotion at Columbia and Northeast promotion/marketing manager for EMI.

DISTRIBUTION. Teresa Field is promoted to director of creative services for Cema Distribution in Woodland



KREMEN

Hills, Calif. She was manager of creative services.

PUBLISHING. David Hirschland is named VP of business and legal affairs for Bug Music Inc. in Los Angeles. He has an attorney with Rosenfeld, Meyer & Sussman.

RELATED FIELDS. Alan Gerson is appointed senior VP of television and business development for Ticketmaster Corp. in Los Angeles. He was head of consulting firm Gerson & Associates.

For Loeb, 'Tails' Comes First, At Last

Geffen Readies Debut For 'All Formats'

■ BY JIM BESSMAN

NEW YORK—Ideally, an artist should strike while the iron's hot, but it's taken more than a year for Lisa Loeb to finally follow up her massive No. 1 "Reality Bites" RCA soundtrack single, "Stay (I Missed You)," with her album debut.

"Tails," from Loeb and her band, Nine Stories, will be released on Geffen Sept. 12, following the first single, "Do You Sleep?," which goes to radio Aug. 15 and to retail one week later.

"Geffen doesn't release many commercial singles, but we're recognizing her past performances in the marketplace," says A&R rep Jim Barber, noting the sales success of "Stay" in the U.S. and abroad. As for the long wait between that single and "Tails," well, there were a few distractions.

"She started from scratch last October, and it wasn't like the tracks needed polish, but she had all these promotional obligations from the single still spinning over, especially internationally," says Barber. "For instance, she had to make a one-week trip to England to receive the Brit Award for best international newcomer, which is a lot of time away from the studio, and it took a few months to get her band sound developed on tape."

Loeb, who produced "Tails" with

"Stay" producer Juan Patino and only recently pacted with Vector/Side One for management after being pursued by virtually every manager around, didn't even sign to Geffen until last August, following her extensive study of all her sudden options—and the fierce bidding war those options generated (Billboard, July 23, 1994). She then figured on starting the album immediately, but had to push production back because of her promotion and concert bookings.

Loeb says she also thought the studio work would only last a month—except that she forgot how meticulous both she and Patino are. "I like the vocal parts in tune and getting the right instrumental parts for the songs, and these things take time," she says, flashing the bright smile that is as much her trademark as her cat-eyed tortoiseshell glasses. "The arrangements range from acoustic guitar and vocal to a full band, to full band with strings, and in the midst of the production came the trip to England, then to the Bunnies, then the holidays. But there was no record-company pressure, no deadline.



LOEB

They just said, 'Make the album, and when it's finished, we'll figure out where to sell it.'"

For an artist who has already scored a No. 1 pop single, figuring out where to sell "Tails" won't be as hard as it seems.

"We'll work 'Do You Sleep?' at all formats, because when you have an artist like Lisa Loeb, who's already had success everywhere, everyone's waiting for the single anyway," continues Barber. "So there's no pretense in starting at alternative and crossing over to top 40 later: Everyone will want to start with it at the same time. It's one of those rare cases where everybody's already dealt with her, so we won't start the single at any particular format."

More unique is Geffen head of sales Joyce Simon's assessment that the strength of "Stay" alone, the album-debut. (Continued on page 15)



The Heart Of The Matter. Heart's Nancy and Ann Wilson take a break from the filming of two live acoustic performances by the band at Seattle's Moxy Theater. Shown, from left, are Tim Devina, Capitol Records VP of A&R; Paddy Spinks, Capitol's VP of international; Nancy and Ann Wilson; Liz Haller, Capitol's senior VP of new media; Bruce Kirkland, Capitol's GM/senior VP; and Michelle Peacock, Capitol's VP of video production and development.

Epic Sees Public Warming Up To G. Love & Special Sauce

■ BY STEVEN MIRKIN

NEW YORK—After a year when OKeh artist G. Love & Special Sauce sold more than 115,000 copies of their self-titled debut with negli-



G. LOVE

gible radio support, the Epic imprint has high hopes for the trio's sophomore effort, "Coast To Coast Motel," due in stores Sept. 12.

According to Michael Caplan, Epic senior VP of A&R, the new album showcases a more mature band. "G. is singing more," he says, adding that "Kiss And Tell," the album's first single, has "a legitimate shot to take it to a much wider audience." Echoing Caplan, product manager Art Martin says the single is "as melodic as anything on the radio right now."

The label's confidence (Caplan expects "Coast To Coast Motel" to sell between 500,000 and 600,000 copies) is buttressed by what it sees as a more amenable marketplace. Caplan feels radio and MTV are "more open to the neo-hippie movement." (Continued on page 36)

Vince Neil Makes Tribute To Daughter; Concert To Benefit Children's Hospital

A SONG FOR SKYLAR: Former Motley Crue front man Vince Neil has written and recorded a song for his 4-year-old daughter, Skylar, who is currently battling cancer at Children's Hospital in Los Angeles. The tune, "Skylar's Song," will be included on Neil's second solo album, "Carved In Stone," coming Aug. 29 from Warner Bros.

The label also plans to release the song as a single, the proceeds of which will go to Children's Hospital. "I'm planning on doing a concert in September at Uni-Pan Amphitheater for Children's Hospital and the T.J. Martell Foundation," Neil says. "Just doing what I can makes me feel not so helpless."

"She's been in the hospital for three months and in intensive care for the last month. She's on a respirator because she can't breathe on her own anymore... To help me deal with it, I wrote this song for her. It just expresses my love for her. I'm more proud of this song than anything I've ever done in my whole career. It's something so special to me. And the video I'm putting together with her is almost like home movies of me and her together."



by Melinda Neuman

While no release date has been set for Cohen's new album, a second tribute concert to the songwriter is coming from A&M on Sept. 26 (see story, page 11).

OFF THE ROAD: Vince Salt has pulled out of its warm-up spot on the Live tour due to a ruptured disc suffered by guitarist/vocalist Louise Post. The band could return to the tour as early as Aug. 8. In the meantime, Catherine Wheel and then Big Audio Dynamite will fill in for the group... Elastica has replaced Sinead O'Connor on the Los Angeles tour. O'Connor, who is pregnant with her second child, left the tour two weeks ago.

Tom Petty & The Heartbreakers' Oct. 8 tour finale in New Orleans will benefit the National Veterans Foundation.

ON THE ROAD: The Ramones hit the road in support of their new album, "Adios Amigo!," Aug. 2... Archers Of Loaf and Vitreous Humor are teaming up.

For a late August club tour... Dan Fogelberg's fall tour will begin Sept. 29 in San Antonio, Texas. The outing is in support of his upcoming "No Resemblance Whatsoever" album with Tim Weisberg... The Cranberries' third The Wet Settopper will begin a U.S. shed tour Aug. 4.

THIS & THAT: Mitchell Leib, senior VP of music at New Regency, is leaving the film studio to become senior VP at Hollywood Records in September. He will be primarily handling A&R and soundtrack duties. His career includes A&R stints at EMI Records Group and Arista... Maura O'Connell has signed with Rykodisc to reissue Hannibal Records. Her label debut, "Stories," will be released Sept. 15. O'Connell planned to release records on her own label, Permanent Records, but that company never got off the ground (Billboard, Oct. 1, 1994)... Brian Eno, Bono, and the Edge will perform as part of the "Pavarotti And Friends" benefit concert taking place in Modena, Italy, Sept. 12. Proceeds from the event, which marks opera singer Luciano Pavarotti's fourth "Pavarotti And Friends" outing, go to War Child, an organization that provides aid to children in war-torn areas.

Assistance in preparing this column provided by Susan Nunszta and Deborah Evans Price.

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IRELAND

AD CLOSE: 8/15

ISSUE DATE: 9/9

With the success of acts like U2, the Chieftans, Enya and the Cranberries, Ireland's musical vision is ever-present. **Billboard** guides you through it's chart - topping musical terrain in our September 9 issue by highlighting its music, superstars, new acts, record retailing activity and recent musical trends.

Contact

Robin Friedman
171-323-6686



TOMMY LIPUMA

AD CLOSE: 8/22

ISSUE DATE: 9/16

Billboard's September 16th issue honors Tommy Lipuma's contributions over the last 35 years to the music industry. Our spotlight celebrates his career path - from promotion man to A&R rep/producer to label founder/executive. This issue also features coverage on Lipuma's hits and GRP's reactivation of Blue Thumb, his '60s/'70s imprint.

Contact

Pat Jennings
212-536-5136



NETHERLANDS

AD CLOSE: 8/29

ISSUE DATE: 9/23

With the appeal of its vibrant dance music, the Netherlands is making great strides in the world music market. Our annual review of its music includes a comprehensive state-of-the-art market address that looks at the artists, retail, music video market, and efforts at boosting the Netherlands domestic repertoire.

Contact

Christine Chinetti
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DOVE AUDIO

AD CLOSE: 8/29

ISSUE DATE: 9/23

Billboard's September 23 spotlight celebrates a decade of Dove Audio's accomplishments. This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

Contact

Lezie Stein
213-525-2329



AUSTRALIA

AD CLOSE: 9/5

ISSUE DATE: 9/30

Rising from "Down Under", Australian talent continues to impact the music industry. **Billboard's** September 30th issue taps into Australia's musical trends in A & R, radio and marketing. Our spotlight also contains ARIA Week events, a graphic list of ARIA award nominees, and an in-depth look at the business relationship between Australian executives and their Asian counterparts.

Contact

Amanda Guest
613-824-8260



DIRECTORIES

ITTD

AD CLOSE: 8/4

PUB. DATE: 10/11

This ultimate reference guide lists artists, agents, personal managers, charter services and more! Reach promoters, lawyers, events managers and merchandisers around the world.

POWER BOOK

AD CLOSE: 8/16

PUB. DATE: 10/4

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Artists & Music

Robben Ford's 'Handful' Is All Blue Thumb Jazz/Blues Guitarist Bows On Revived GRP Imprint

■ BY CHRIS MORRIS

LOS ANGELES—Robben Ford re-opens an old camaraderie with the blues and forges a new alliance with producer Danny Kortchmar on "Handful Of Blues," the singer/guitarist's new album with his trio, the Blue Line, due from GRP imprint Blue Thumb Records on Sept. 12.

GRP senior VP of marketing and sales Jan Crowley sees Ford's album as a potential vacuum-filler in the rock/blues world.

Crowley says, "Stevie Ray Vaughan, specifically, was such an incredible artist, and even though there are other players, I don't think anyone's really stepped up in that particular spot. A lot of people see Robben as the person who could fill that or could walk toward that, [though] Robben would never say that himself. I think those people are not in-



ROBBEN FORD & THE BLUE LINE: Robben Ford, Roscoe Beck, and Tom Brechin.

Ford may be better known today for his long tenure as a jazz soloist, his stints with such contemporary jazz acts as Tom Scott's L.A. Express and his work as a sideman for Miles Davis. But he got his professional start in the early

'70s as a blues guitarist, with family act the Charles Ford Band and as the lead player in harmonica Charlie Musselwhite's group.

The Blue Line, Ford's 5-year-old blues trio, has released two albums on jazz pianist Chick Corea's Stretch Records. But Ford calls a suggestion by GRP president Tommy LiPuma (who signed the Yellowjackets to Warner Bros. in the '70s and hooked Ford up with trumpeter Darius) to release his album on the reinsubstituted Blue Thumb "an auspicious coincidence."

Ford says, "We were planning with this record to approach GRP about not having the GRP logo on the album, because there are people, radio stations, [and] programmers who see the GRP logo and they won't even give our record a listen because they just assume it's not going to fit their format. That's

(Continued on next page)

Columbia's Boo Raydleys Aim To 'Wake Up' U.S.

■ BY CRAIG ROSEN

Hot on the heels of the Boo Raydleys' chart-topping triumph in England, Columbia Records will attempt to rouse U.S. interest in the quartet's brand of rich, melodic pop with the Sept. 12 release of "Wake Up."

The album, which came out overseas on the independent Creation Records, entered the U.K. album chart at No. 1 on April 8 and has spawned the top 20 single, "Wake Up Boo!" On the album, the Boos borrow from several sources, ranging from the Beach Boys and the Beatles to such late-'70s/early-'80s Liverpool acts as the Tardrop Ex-ploides and Echo & the Bunnymen.

The Boo Raydleys' co-manager, Peter Felstead, owner of CDC Management, takes credit for the plan to build the U.S. release of the album.

"It's always been a problem for U.K. acts," he says of simultaneous releases. "There's always a great deal of pressure for a band to be in the U.S. at the time of the release to do promotion. We do feel America is very important, so we wanted to make sure that the band was available to work America properly."

According to Felstead, parallel imprints of the album weren't a problem. "I just want everyone up about how great the album was."

While the Boos' songwriter/guitarist, Martin Carr, admits he initially wasn't thrilled with the delayed U.S. release, (Continued on page 24)

amusement business					
BOXSCORE					
ARTIST(S)	Venue	Estimate	Gross Ticket (Percent)	Attendance Capacity	Promoter
ROLLING STONES BLACK CROWES	MetLife Stadium July 11, 11-15	\$6,000,000 (\$3,300,000) \$40,514,000	292,300 three nights	80,000	BGL Group
GUNTER, BOB THE BAND	Solider Field Chicago	\$2,000,000 \$1,500,000	133,300 two nights	10,000	Manhattan Entertainment Jim Fink
GEORGE STRAT ALAN JACKSON KATY MCNALLY ROCK TROUPE	Irish Stadium Irish, Texas	\$1,310,000 \$1,010,000	40,000 one night	40,000	PACT Concerts
GUNTER, BOB THE BAND	Ramsey Annapolis Maryland Heights, Mo.	\$1,000,000 \$800,000	30,100 two nights	10,000	Manhattan Entertainment Contemporary Fink
PIERCE, LIL BRIAN WILSON OTIS REDD	Solider Field Chicago	\$1,000,000 \$751,000	42,000 one night	10,000	PMG Promotion Fink
GUNTER, BOB THE BAND	Deer Creek Music Center Nashville, Ind.	\$800,000 \$330,000	21,000 one night	10,000	Manhattan Entertainment Sweeney Promotions
LILLAPALOOZA '95 SONIC MYTH, HALL OF MIRRORS, THE PINKETS, SHED DREAMING BOON, BUSH, LEMAY, MADITY HEATH MUSICIANS	World Music Theatre Utah Park, Ind.	\$200,000 \$100,000	20,750 20,000	10,000	Unity Park Jam
LILLAPALOOZA '95 SONIC MYTH, HALL OF MIRRORS, THE PINKETS, SHED DREAMING BOON, BUSH, LEMAY, MADITY HEATH MUSICIANS	Gage George, Mo.	\$200,000 \$27,000	18,000 one night	10,000	MCA Concerts R&B
YANKEE	Mark Taper Arena, Trump Taj Mahal Atlantic City, N.J.	\$400,000 \$47,000	16,000 one night	10,000	Larry Magid Entertainment Co. Inc.
JAMES TAYLOR PETER DINKlage POPS & HARPER HARLSON	Carson State Arts Center Hawthorn, N.J.	\$400,000 \$75,000	18,750 one night	10,000	In House

THE BOO RAYDELS: Tim Brown, Martin Carr, Sice, and Rob Cieske.

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CHARLIE RICH, 'MUSICIAN'S MUSICIAN,' DIES AT 62

(Continued from page 10)

from Sun's hallowed studios; he followed it with less successful, but indelible, self-composed numbers like "Kenny" (The Next Day) and "Sittin' And Thinkin'" an alcoholic lament that proved sadly prophetic of the troubled days to come.

In 1963 (at the time, Rich's hair was already turning into the white mane that would land him the sobriquet "The Silver Fox") Rich left Sun, which filed an abortive suit against him, for RCA's Nashville subsidiary Groove, where his Chet Atkins-produced sides failed to click.

He fared better at Smash, where producer Jerry Kennedy cut "Mohair Sam," a No. 21 novelty pop hit in 1965, as well as some of Rich's bluest and least adulterated recordings.

In 1967, Rich was signed to Epic

Records in Nashville by producer Billy Sherrill, who would cut the records that made the singer a cross-fertilized star.

Sherrill says, "My friend Charlie Rich was one of the most talented people I have ever had the pleasure of producing. His beautiful voice, surrounded by his greatest ear of a pianist, brought joy to millions. Charlie was one of the first to transcend musical boundaries and was found in all the charts—country, pop, R&B, and he excelled in jazz, his first love."

The early collaboration between Sherrill and Rich produced unfocused albums that drifted among musical genres, with no major hits. However, the 1972 song "I Take It On Home," which rose to No. 6 on Billboard's Top Country Singles chart, proved a har-

binger of great success.

In 1973, the break came with Rich's reading of Kenny O'Dell's "Behind Closed Doors." A smash, piano-infused ballad that climbed to No. 1 on the Top Country Singles chart and No. 15 on the Hot 100. The floodgates opened with the follow-up, "The Most Beautiful Girl," which became a simultaneous No. 1 pop, country, and adult contemporary smash.

It also became the model for future heavy-duty Sherrill productions, which bathed Rich's slick voice in strings and choirs (and left the piano playing to session man Hargus "Pig" Robbins).

Back when there was crossover, he really crossed over—say, Atlantic Records Nashville president Rick Blackburn, who had promoted "Mo-

hair Sam" for Smash. "He was the Garth Brooks of his day."

Rich went on to collect five more No. 1 country singles and a handful of crossover pop hits in 1973-74. He was named the Country Music Assn.'s male vocalist of the year in 1973 and entertainer of the year in 1974.

But at the pinnacle of his career, as he flew around the country in his own private jet, Rich was ill at ease. Part of his problem may have been due to his retiring nature, which chafed against the necessities of stardom.

TNN host and radio personality Ralph Emery says, "He was always so quiet—he really hated the interview process. I remember times when I couldn't get him to talk, and I'd finally say, 'Margaret Ann, you jump in here and help me,' and she would... Char-

lie had his problems. He was a saloon singer, a club singer, he was terribly inhibited, and he had trouble handling that mega-success thing."

Just how much trouble he had become horrifically apparent at the nationally televised 1975 CMA Awards ceremony, when Rich—who already had a reputation for alcohol abuse—announced John Denver as entertainer of the year and then torched the slip of paper bearing Denver's name with his cigarette lighter. Blackburn says, "His career never really rebounded after that."

Though Margaret Ann briefly filed for divorce after the incident, the couple reconciled. Rich quit drinking, and the hits briefly continued. But his Epic singles remained gradually overproduced and sounded increasingly dispirited.

He moved on to United Artists in 1978 and then to Elektra, where he released an album in 1981. His next one would not appear for 10 years. Emery suggests that wise investments made a recording career unnecessary: "One smart thing he did: He had the first franchise for Wendy's in Nashville. I heard he later sold it for \$28 million."

Rich returned for the last time in 1992 with his lone Sire/Warner Bros./Blue Horizon album, "Pictures And Paintings." Co-executive-produced by his longtime Boswell, journalist Peter Guralnick, and A&R man and journalist Joe McElwee, the record was intimate, drenched in jazz and blues, and featured the most piano playing Rich had cut in the studio in 20 years.

It included his unforgettable hymn "Feel Like Going Home," and an ominous version of a demo he cut for Sun: "Don't Put No Headstone On My Grave."

In addition to Margaret Ann, Rich is survived by four children.

LISA LOEB'S 'TAILS' COMING FROM GEFEN, AT LAST

(Continued from page 11)

buting Loeb is already "a premier artist" for the label. "We're going to the marketplace for the book immediately, which means positioning it everywhere on street date, getting advance visibility with 'Coming soon' signs, streamers, advertising, having special counter display boxes for the single," says Simon. Posters and a special window hanger piece are also going to retailers.

"With her established sales base, there's no reason to take a wait-and-see attitude," adds Simon. "She sold almost a million singles last year, so certainly there's an audience waiting for a full-length album."

Retailers are excited about Geffen's push for the artist, but feel Loeb "still has to prove herself" in a full album setting, says Roy Burkhardt, buyer for the 37-store HomeLife Home chain. "Right now, she's still a one-hit wonder. Some people will be excited as soon as they see her record in the store, others will want to hear more and might be more cautious. It's not an instant success, but

she does have a name value already."

The name for her first album, says the Brown University comparative lit major, is a "bad pun" on her band's moniker, which comes from the J.D. Salinger book title. Other meanings she's read into the title include the concept and process of making decisions and changes (a coin toss), as well as her "caricatured" image of a cat chasing its tail. She initially considered the latter image for the album cover—then changed her mind.

As for musical content, Loeb notes that the album offers "a sort of best of the Brown University song songs," the "Stay" single, and material taken from the so-called "Purple Acoustic Tapes," which she sold via mail order and at the many acoustic solo and band shows she performed long before actor friend Ethan Hawke brought "Stay" to "Reality Bites" director Ben Stiller.

"One reason why I made the 'Purple' tape acoustic was because I felt I could go back when I got the time and money and make something," she

says.

Now that "Tails" has been completed, both Loeb and Geffen look forward to presenting a fuller picture of an artist and proving that her success did not come from out of nowhere.

"This record doesn't sound like a first record, and it's going to surprise people who only know about Lisa from 'Stay' and the 'Stay' video," says Barber, who's been following Loeb's career since seeing her perform solo acoustic in spring of 1993. "No one would say that 'Stay' is not representative—but it's only one song, and it's almost unprecedented to have a major impression of an artist with only one song available to be heard."

People have really strong opinions and feelings about her with only this tiny but amazing piece of information—but without the whole spectrum... When we started making the album, we felt it was more about Lisa making a statement about herself as an artist than capitalizing on what was going on in the marketplace last year."

Loeb will commence a U.S. showcase tour in October, adding Barber, following a promotional push behind "Tails" in Europe and Asia.

Loeb Barber, Loeb understands that "there's nothing I can do about people's perceptions." But she hopes that her success at top 40 won't preclude airplay at college radio, "where my music's fallen in the past" and where Loeb feels a natural affinity in terms of educational background, musical influences, and tastes. But she also sees her top 40 exposure as being "even more grassroots" than going to college radio, in that it has helped her reach "people I never dreamed would listen to me—at least to one song."

Loeb's excited about playing at an upcoming triple-A trade conference because the format, she feels, comprises "audiences that listen." But she says she really doesn't think in terms of format: "I just play my music and [hope] people hear it."

ROBBEN FORD'S 'HANDFUL' IS ALL BLUE THUMB

(Continued from preceding page)

been a bit of a problem for us. Coincidentally, Tommy had come in, and he was thinking the same way already. So it was perfect timing."

Ford notes that the Blue Line—his first solo album, released on Back and drummer Tom Brechlin—takes more of a hard blues stance today than it did at the beginning, to its commercial benefit.

"It's a lot more funanesque, so to speak," he says. "We were playing much more jazz-influenced music in the beginning. It just kind of funneled into this very pure blues sound. It's a statement. It's been largely a product of my songwriting developing and finding where my voice was as a songwriter. This is where it led me. It's been a long process in that way, and consequently it's been attracting a wider audience."

"The strongest thing in my musical book is these blues influences, and I feel that my approach to the blues is very honest, and it's not 'Let's do a blues record, what do you say?' I hate that, I hate hearing it, and I'm disappointed with most of the writing. Most

of the people who write blues out there these days, you can't really find much inspiration. I've continually returned to the sources for my inspiration and, at the same time I'm emulating them, made it a point to keep it personal."

Ford confesses that he was very at first when his manager Del Booth suggested using Kortchmar, himself a guitarist, who recently produced the Fabulous "Americana" new album (Billboard, July 1).

"I didn't want to get to a place where I had to argue with somebody about going to playing with my blues-oriented friends," he says. "A little bit of that here would be someone trying to influence the project in a way that was inappropriate. But it turned out to be quite the opposite. Danny's main gift to this record, I would say, was he kept us from beating anything to death and he made sure everything was fresh."

One reason why Ford decided on Kortchmar: "I think Danny Kortchmar's production was tremendously helpful to Robben, musically. Danny has such a great song sense, and that really did help Robben to get the songs

to be produced in a way that makes them so nicely accessible to radio."

Cawley says that the label will release "On Ragged Road" as the lead album rock track (for which a video will be shot) and will serve the entire album to triple-A. The label also plans to court blues publications extensively.

But Cawley says that the company is "definitely looking to use the live situation in a big way... This is a hot market with the young crowd available for him—a lot of 21-year-old males just love to go to clubs and drink beer and get into a blues-oriented party. We're certainly are going to make a big effort to bring him to that culture."

A West Coast tour, which will kick off at L.A.'s House of Blues, is set to follow the album's release.

FOR THE RECORD

Michael Krupner is VP of product development for Atlantic Records. His title was incorrect in a story on Jim Lauderdale in the July 29 issue.

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LEONARD COHEN SONGS FOCUS OF A&M TRIBUTE

(Continued from page 1)

portions among his loyal following.

Now A&M has assembled 13 high-profile artists who have recorded Cohen compositions in a variety of styles, from country to alternative, in what the label's senior VP of A&M, David Anderle, calls "a love fest for Leonard."

"Tower Of Song: The Songs Of Leonard Cohen" is slated for release Sept. 11 in all markets except the U.S., which gets the album Sept. 26. The project features pop superstars Billy Joel, Sting, Don Henley, and Elton John, alongside country legend Willie Nelson and new-generation star Trisha Yearwood, each of whom brings a unique style and sensibility to the collection. Others on the album are Bono of U2, Gabriel Ams, Aaron Neville, Peter Dinklage, John Amos, Suzanne Vega, and Michael Gore of Depeche Mode and the Chieftains (who are paired with Sting).

Yet, Cohen never seems far from the project, one can almost see him walking behind each artist, nodding and clapping in back, discussing what he terms "the virtues of the monotone." "I'm completely knocked out by the project," Cohen says. "I'd be knocked out by every much less display of enthusiasm for my work, but this happens to be singers of stellar quality. I was very interested to hear the various approaches, and I'm very touched by them."

The project was conceived two years ago, according to Anderle, executive producer on the album. Cohen's manager, Kelly Lynch, is married to Steve Lindsey, who was producing A&M artist Aaron Neville at the time.

'WONG FOO' SOUNDTRACK

(Continued from page 10)

In Atlanta, "Straight audiences who [enjoy] the movie will also pick it up. We saw that with our sales of 'Priscilla.'"

However, Boggs says that there is no guarantee that "To Wong Foo" will repeat the pattern of "Priscilla."

"There aren't as many classic classics on 'To Wong Foo,'" says Boggs. "Some of the more contemporary dance songs might appeal to a younger audience, though."

MCA will target the gay and lesbian community through advertising in such publications as *Out*, *The Advocate*, and *Outweekend*, according to Caroline DeLabbie, MCA director of marketing.

However, "it will go beyond the gay market," says DeLabbie. "We are also targeting young females."

Advertisements for the soundtrack will appear in such women's fashion publications as *Cosmopolitan*, *Vogue*, and *Elle*.

In addition, MCA will turn to the dance community for a handful of events to cross-promote both the movie and its soundtrack.

The label is also planning to send out free and promotional copies of the soundtrack to 3,000 Conair sales.

Film trailers containing music from the soundtrack are running in front of Universal's box-office smash "Apollo 13."

"I hope that people aren't scared off by the film content," says Kathy Nelson, MCA senior VP of soundtracks.

"It's a heart-throbbing movie, and the music is strong."

Cohen was taken with the work that Lindsey was doing for Neville.

According to Anderle, Cohen selected and contacted many of the artists involved. However, Anderle says Cohen did not get involved in the day-to-day recording. "I don't think it's my place," says Cohen, who has motivation personally to monkey around with that side of things," Cohen says.

But Anderle says the artists were extremely concerned with how Cohen would react to their work. "I'm doing," Billy Joel didn't want to change a single word," says Anderle. "When I wanted to make a change, Henley was very concerned about how Leonard would feel about it. Every artist I spoke with was so concerned with how Leonard would feel about their song that he was always present in the classroom. And Cohen way, as a hovering presence."

A&M is hoping to use the diversity of the recordings to broaden Cohen's fan base, according to Cella Maes, the label's assistant creative director of marketing. While no single will be chosen, the album will be serviced in September to top 40, album rock, triple-A, country, college, and alternative radio.

The label will "win it before you buy it" promotions at a number of radio stations and will supply the record to all public radio stations to offer as a premium during fund drives, Hirschman says.

"Leonard Cohen is a programmer's favorite, for sure," says Jack Parker, music director at the Boulder, Colorado, triple-A consultancy Constantine Consulting. "You put that together

with core artists like Bono, Peter Gabriel, Tori Amos, and Elton John, and it should make for an interesting mix.... With a guy like Cohen, who everyone loves, and a lineup like this, you really can't go wrong."

A previous tribute album, "I'm Your Fan," released in November 1991 on Atlantic, has sold 47,000 units, according to SoundScan. It included tracks by R.E.M., Nick Cave, John Cale, Jan McCulloch, the Prides, House Of Love, and Lloyd Cole. An earlier tribute to



Cohen, Jennifer Warnes' "Famous Blue Raincoat," was released by Polygram in March 1989.

Hirschman says fans of those tributes are part of the audience for the new project. Others will include "those who have grown up with Cohen since the '60s" and "those who are inspired by the artists who are on the record."

Says Roy Burkhardt, music buyer for the 37-store Troy, Mich.-based Harmony House, "Tributes usually don't go smoking up the charts. They're very releasing because you do get enough sales to make it worthwhile, but you don't get any smash hits. But on something like this, if Don Henley or Billy Joel can interpret one of his songs, it can be a hit, because Leonard Cohen is such a great songwriter."

Cohen, who lives on Mt. Baldie in California, has recorded for Columbia throughout his career. His latest album, 1992's "The Future," sold 161,000 copies in the U.S., according to SoundScan. The album sold a total of 1 million units worldwide, including more than 200,000 in his native Canada.

"Tower Of Song" will be distributed worldwide by Polygram. Cohen has "a considerably bigger profile internationally than in the U.S.," according to Martin Kierszenbaum, A&M's international marketing director. "He does well in Canada, obviously, the U.K., France, and he's got a good history in Scandinavia. Those are his strongest markets, along with Holland, Spain, and Belgium."

In Canada, where Kierszenbaum says Cohen is "almost revered like a god," the label is planning an August tour. "It's not in the U.S. yet, but our artist will be presented with the first CD pressed."

The international album cover will depict Cohen in a U.S. radio, which is a reproduction of the back cover of Cohen's first album, 1967's "The Songs Of Leonard Cohen."

The international cover looks like a collection of a noted tradition, according to Kierszenbaum. "He's well-respected and renowned in Europe for being a songwriter, and we're trying to make it accessible to the wider base he already enjoys in Europe."

Kierszenbaum says the label will be aggressive in targeting listening posts for in-store play, but most of the marketing will be a radio tradition. "We'll look at alternative marketing ideas,

because this is an interesting and unique project," he says. Plans include distributing the album for play in restaurants, wine bars, and cafes that have the "Leonard Cohen vibe."

With its roster of hit artists, the album is likely to broaden Cohen's fan base. "I have hopes that I'll be able to at least address the American marketplace from a position that is a little broader than the one I've occupied with my own work," says Cohen.

"These are mainstream artists, and

because this is an interesting and unique project," he says. Plans include distributing the album for play in restaurants, wine bars, and cafes that have the "Leonard Cohen vibe."

With its roster of hit artists, the album is likely to broaden Cohen's fan base. "I have hopes that I'll be able to at least address the American marketplace from a position that is a little broader than the one I've occupied with my own work," says Cohen.

"These are mainstream artists, and it is my hope that they have presented these songs in such a way that many people can't help but love them."

"That would be a wonderful thing, because this is my culture and I have a modest following here."

While Cohen says he has been pleased over the years with his career, "One does dream, one is greedy, one does hope for penetration into the mainstream. It might be refreshing."

To facilitate that penetration, A&M is employing several marketing tools. A 12-to-14-minute video has been created to familiarize radio and retail with the project. Featuring interviews with John Cale, Vega, and Sting, the video will be sent via satellite to TV stations worldwide to familiarize programmers with the set.

A&M will also give away 120,000 postcards in upscale restaurants, coffeehouses, and boutiques. The cards feature the album art and list all the artists involved in the project. The cards will be distributed in Los Angeles, New York, San Francisco, Boston, and Chicago.

In addition, A&M will utilize a "full-line distribution plan," says Hirschman. "There are 60 field reps at PolyGram (Group Distribution), and they will be individually marketing this record as a special project."

"We're looking to do TV appearances with Leonard and some key artists on some of the music shows," says Hirschman, although specifics were unavailable at press time. A&M is also planning to target the country market, which is less familiar with Cohen's work. Although Hirschman says the details haven't been worked out, he says, "I'd like to appeal to country include Yearwood's yearning 'Coming Back To You,' Nelson's gentle 'Bird On A Wire,' Neville's mournful 'Almost Pure Love,' and, possibly, Arden's plea 'If It Be Your Will.'"

"Hopefully, it's going to make a very important songwriter in North America," says Arden. "People down there are going to look at these cards and realize this guy's got some great songs."

The album also features Henley's eclectic, cynical "Everybody Knows," Sting and the Chieftains on a litting "Sisters Of Mercy." Bono with a haunting, ambient "Hallelujah," Amos singing a moving "Barely There," and John's rocking "I'm Your Man."

Gabriel's vaguely sinister "Suzanne," Joel's passionate "Light As The Breeze," Vega's intense "Story Of A Simple Heart," and Cohen's solemn "Coming Back To You."

"When I began contacting people, it became obvious to me that this wasn't just about the typical tribute records," says Anderle. "These were people who had a strong affection for Leonard or particular songs they'd grown up with or admired."

And it was clear that he's been a Cohen fan since was 13, and that "Story Of Isaac" was one of the first of his songs that she'd heard. "I thought the song was powerful and interesting and could be sung from a woman's point of view," she says.

Vega says tackling a Cohen song "was kind of daunting." I was wondering how I should approach it. I went to Steve Lindsey and asked what was the intention. Were we trying to make Cohen accessible to the mainstream or make our own art project? He was rather cryptic and said, 'Follow your heart.' I thought I'd go back to early Cohen records and do it as he would have. We did it on a nylon-string guitar. I'd intended to do it in the style and spirit of his earlier songs."

Cohen had requested that Vega cover "Suzanne," but she balked at the thought. "I thought it was strange for me to sing a love song to a woman whose name is Suzanne."

While Vega was reluctant to record a love song to herself, each track on the project is clearly a paean to Cohen. As author Tom Robbins says in the album's liner notes, "Cohen is holding court in the lobby of the whirlwind, and... giants have gathered to pay him homage. To him, they have been bringing the offerings they have hammered from his iron, his lead, his nitrogen, his gold."

Assistance in preparing this story was provided by Phyllis Stark.

Poet Wins Suit To Get Royalties From UB40 Hit

LONDON—An amateur poet is to receive royalties from UB40's No. 1 U.K. hit "Don't Break My Heart" after a judge decided its lyrics were based on her work.

Debbie Banks sued the band and its manager, Brian Auger & The Trinity, claiming that the song used a poem she had given to former band member David Khan. Following a hearing, High Court judge Mr. Justice Harman accepted her claim and awarded her royalties from the recording. The sum she will receive is still to be assessed, but it is estimated to be several thousands of pounds.

During the hearing, singer and songwriter Al Campbell said that he had received no indication from Khan that the work presented to the band had not been written by him. The judge accepted that evidence and described Campbell as "an impressive witness."

ROGER PEARSON

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4	3	2	HUM	CD# 66577 (10/95)	1	YOU'D PREFER AN AIRSTRONG
5	5	5	CORONA	CD# 61878 (10/95)	1	RHYTHM OF THE NIGHT
6	1	5	TRIPPING DAVE	CD# 54112 (10/95)	1	I AM AN ELASTIC FIRECRACKER
7	19	2	THE JAZZMASTERS	CD# 2019 (10/95)	1	THE JAZZMASTERS III
8	19	2	JEFF CARSON	CD# 77744 (10/95)	1	JEFF CARSON
9	1	2	BUFFALO TOM	CD# 617028 (10/95)	1	SLEEPY EYE
10	5	5	THEATROFES	CD# 50852 (10/95)	1	RUBBERNECK
11	9	3	BRIAN LEE MURPHY	CD# 11044 (10/95)	1	OUT WITH A BANG
12	13	3	DAVIDO CAME	CD# 45914 (10/95)	1	SEDS
13	16	3	BRYAN WHITE	CD# 43622 (10/95)	1	BRYAN WHITE
14	6	6	NICKI FRENCH	CD# 15436 (10/95)	1	SECRETS
15	11	9	DIANA KING	CD# 64197 (10/95)	1	TOUGHER THAN LOVE
16	17	11	KORN	CD# 66336 (10/95)	1	KORN
17	18	9	URBAN KNIGHTS	CD# 5915 (10/95)	1	URBAN KNIGHTS
18	6	6	FUZZI	CD# 7801 (10/95)	1	RED MEDICINE
19	29	54	ODE TO NAGATORO	CD# 50763 (10/95)	1	BLOODY KISS
20	21	92	ADAM SANDLER	CD# 45763 (10/95)	1	THEY'RE ALL I GOTTA LAUGH AT YOU

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available.

27	12	11	JOAN OSBORN	MERCURY ST (501/200 921510)	RELISH
27	14	6	KENNY CHERNE	501/200 (9 901510)	ALL I NEED TO KNOW
27	22	43	CORROSION OF INFAMOUS	COLUMBIA 64201 (10 921510)	DELIVERANCE
24	35	3	JAMES HOUSE	ENC 37500 (7 901510)	DAYS GONE
25	38	3	SPEARHEAD	CATYLO 29113 (10/10/25)	HUM
26	28	11	4 RUNNER	COLSON NASHVILLE 52737 (9 901510)	4 RUNNER
27	38	13	RHETT AKINS	LOGICA 10991A (10/10/15)	A THOUSAND MEMORIES
27	38	13	THE MOFFATT	POPLAR NASHVILLE 12373 (9 901510)	THE MOFFATT
27	38	7	CATHERINE WHEEL	MERCURY 52069A (10/10 921510)	HAPPY DAY
30	27	3	DIS 'N' DAT	STREET STRAIGHTEN (10 921510)	BUMPER
38	25	20	BROTHER LYNCH	WACK MACK MAME 52677PHOTO (10/10/17)	SEASON OF DA BODICES
32	31	26	GILLETTE	9.0.8. 11102020 (10 921510)	ON THE ACTRESS
32	23	4	NUTTIN' NYCE	POCKET TOWN 412209UE (10/901510)	DOWN A WHATEVER
34	30	12	JILL SOBULE	LAKA 82741AG (10 901510)	JILL SOBULE
35	24	5	SEAN LEVERT	ANTHONY 03626G (10/901510)	THE OTHER SIDR SIDE
35	26	26	SUBWAY	VO 133055ANTHONY (9 901510)	GOOD TIME
37	13	37	KMFDM	WACK TOWN 71997V (10 901510)	NINHRD
38	—	1	LUSCIOUS JACKSON	GRAND ROTAL 20356ACAPITOL (10/901510)	NATURAL INHIBITION
38	—	1	THE DAYTONA FAMILY	PO BOX421 131042 (10/901510)	WHAT'S ON MY MIND
40	34	14	INI KAMCIE	COLUMBIA 47026R (9 901510)	HERE COMES THE HOSTESSPEE

POPULAR ♦ UPRISINGS

POP/PUNK PRINCESSES: After a massive setup campaign, including exposure via the "Mighty Morphin Power Rangers" movie and soundtrack, England's Shampoo is finally making its full-length U.S. debut on Tuesday (1) with "We Are Shampoo" on I.R.S.

of marketing and creative services at I.R.S. "It wasn't the main focus, but an added opportunity for exposure."

The label initially focused on press and retail 14 weeks before the album's release date. Early reviews ran in *Details*, *Detour*, and *Spin*. For retailers, Cema ran a "coming soon" announcement in its solicitation book at the same time WEA solicited the "Power Rangers" soundtrack.

"We wanted to make sure people knew this wasn't just a 'Power Rangers' kiddie band," says Ores-

Orescan says the jury is still out on whether modern rock radio or MTV will support Shampoo. So far, top 40 and alternative-leaning top 40 stations, including WHYT Detroit, have given "Trouble" the quickest and warmest reception.

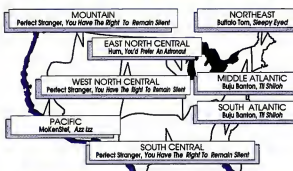
The label is hoping to win fans over by placing the album in various listening posts at major chains in August. In September, a promotion tying in 100 Wet Seal clothing stores and 200 Musicland outlets will target female teens. Wet Seal customers will receive coupons for the album at Musicland, and Musicland customers will receive Wet Seal

In addition, I.R.S. created a video reel of "Trouble" and



Power Trio. Tuesday (1) marks the Gai Saber/R.S. debut from jazz supergroup the Rite of Strings (Stanley Clarke, bass; Al Di Meola, guitar; and Jean-Luc Ponty, violin). The trio will tour throughout August and September. Appearances on "The Today Show" weekend edition and BET's "Jazz Central" will air in August.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDU

Rotating top-10 lists of best-selling titles by new & developing artists.

- | WEST NORTH CENTRAL | MIDDLE ATLANTIC |
|---|---|
| 1. Perfect Stranger, You Have The Right To... | 1. Bujo Strasser, The Strider |
| 2. Run, You're Poison An Astronaut | 2. Neo Neumanns Rosario, Los Damos Del... |
| 3. Bryan White, Boyz Write | 3. Marc Anthony, Tanto A Su Tiempo |
| 4. David Lee, Murphy, Don With A Bang | 4. Teeleah, Rubberneck |
| 5. Jeff Carson, Jeff Carson | 5. Corene, Rhythms Of The Night |
| 6. Nicki French, Secrets | 6. Buffalo Tom, Sweaty Eyes |
| 7. Paget, I Can't Stop Thinking About You | 7. Nam, You're Poison An Astronaut |
| 8. Tipping Day, I Am An Elastic Feeling | 8. Duane King, Tougher Than Love |
| 9. 4 Runner, 4 Runner | 9. Nicki French, Secrets |
| 10. Rhett Akins, A Thousand Memories | 10. The Jazmcasters, The Jazmcasters II |

than 860,000 units (Billboard, July 8).

"Trouble," the first single from the Atlantic soundtrack and the bratty pop/punk duo's I.R.S. debut, reached No. 11 on the Hits Of The U.K. singles chart in September 1994.

I.R.S. is hoping to have similar success here for the self-proclaimed pop/punk princesses. "The 'Power Rangers' only represents one element of the culture," says Fred Green, VP

DOING IT RIGHT: When Bill Pfordresher, Zoo's VP of promotion, first heard Max-A-Million in the Chicago studios of 20 Fingers (Gillette, Roula), he says he "freaked" and "begged" Zoo president Lou Maglia to sign the male/female trio.

"I thought [the first single 'Fat Boy' on S.O.S. Records] would be a smash," says Pfors-

ducer. "By the time we got this band, they were already huge all over Texas at CHR and crossover stations like KZFM Corpus Christi and KBFM Edinburg."

Zoo entered into a deal with indie S.O.S., and the two labels will jointly release the hip-hop/danceball group's debut, "Take Your Time," on Tuesday (1). Zoo will cherry-pick from the S.O.S.

"Fat Boy" hit No. 31 on Hot Dance Music/Maxi-Singles Sales, No. 47 on Hot Dance Club Play, and No. 69 on Hot 100 Singles. Meanwhile, the second single, a cover of the S.O.S. Band's "Take Your Time (Do It Right)," climbs to No. 70 on Hot 100 Singles this

The trio is in the midst of doing track dates, paid gigs, and as many radio interviews as possible. On Sept. 15, it will tape "The E.G. Weston

Show" at the Hollywood Palladium, to be syndicated on TV this fall. The show features the Barrie Boyzz and an as-yet-undetermined act.

TIDBITS: Check out Rounder's the Delevantes Tuesday (1) on "Late Night With Conan O'Brien"... And DiFranco's "Not A Pretty Girl" on Righteous Babe Records moves 24-9 in the North-



Weirdos. "Weird Out," the first single from Dandelion's new Ruffhouse/Columbia album, "Dyslexicon," bows at No. 30 this week on the Modern Rock Tracks chart. Starting Monday (31), MTV will air the video for the song. "Dyslexicon" is due Tuesday (1). The Philadelphia-bred band is on an East Coast tour.

east Regional Roundup this week... EMI's Tea Party is in the midst of playing some dates with Keanu Reeves' band, Dogstar, including a Tuesday (1) show at the Paradise in Boston.

FOR THE RECORD: Due to an editing mishap, the name of Minty Fresh's the **Legendary Jim Ruiz Group**, was incorrect here last week.



Uptown Jazzmatazz. Emi rapper Guru, center, profiles with Emi R&B promoter VP Dave Rosen, left, and label president David Sigerson during a record release party for the artist's current album, *Jazzmatazz II: The Reality*. Guests featured on the hip-hop jazz set include Chaka Khan, Ramsey Lewis, Ini Kamoze, Donied Byrd, and Jamiroquai.

Production Group Makes Positive Noise; Get Those Grammy Nominations Mailed

REALITY RAP: With sexually explicit and violence-laden lyrics attracting so much attention lately, it's encouraging to see the production company Organized Noise sounding off with positive, soul-enriching words of wisdom. More important, it's comforting to see its work reaching the listeners.

Case-in-point is the morose TLC single "Waterfalls," produced and co-written by Organized Noise, which has held the No. 1 spot on the Hot 100 Singles chart for five weeks and reached No. 4 on the Hot R&B Singles chart.

Rice Wade of Organized Noise says the team's lyrics have a near-alternative feel, but remain in line with what kids want to hear. "Right now, we're [perceived as] hip to them, and because we speak from the heart, they're listening."

Pat Brown and Roy Murray round out Organized Noise, which is based in Atlanta.

Wade says kids want to be a part of something important, and when the media began publicizing negative images, such as gang activities, youth around the country began adopting those images as their own.

"But we made it a point in our music to focus on other, more important stuff—telling them the real deal, instead of what they think is 'goin' on,'" he says.

The creative goal of the production team is to issue quality music with positive, motivating messages, and to inspire kids to look at the consequences of what they do.

Wade says, "A lot of them are thinking more about how much money they make selling drugs, as opposed to how many people they're hurt by the drugs they've sold."

"We're about giving them hope. The problem is that there are people out there who want to help, but are scared to reach out—and there are people who need that help, but are tired of asking. We're tryin' to bring the two closer together."

Organized Noise's creative extends beyond simple trendy hip-hop rhythms and melodies. The consortium recently remixed "Black Butterfly" for the gospel group Sounds Of Blackness and is working on songs for Curtis Mayfield's upcoming Warner Bros. album, due in early 1998.

One track under consideration is "Miss Martha," a song about an old woman who sits on her porch in a sort of day after every problems.

"She's doing the best she can for her family, and passers-by don't respect her soul, but her kids treat her really bad, and everybody knows that's why she's so sad," says Wade.

Organized Noise has a three-act deal with LaFace

Records. The first was Outkast, whose sample-free debut, "Southernplayalisticadillacmuzik," sold 715,000 units, according to SoundScan, and peaked at No. 3 on the Top R&B Albums chart and No. 20 on The Billboard 200.

Outkast's next album is due this fall. Around the same time, the company will deliver to LaFace albums from two more acts they produced. The Goodie Mob is a conscious rap quartet whose "Soul Food" set is said to deliver messages similar to those issued by Public Enemy. Says Wade, "Everybody's souls are getting weak, and what this group will give them is some soul food."

The other group is the vocal quintet Society Of Soul, which Wade describes as "a sort of Last Poets, but with more singing. Their album is called 'Brain Child,' because it's important to nurture your brain and put it to good, positive use."



by J. R. Reynolds

GRAMMY UPDATE: Voting members of NARAS, the recording academy, by now should have received their first-round "member entry forms." This is the round in which members can make submissions for nomination consideration. New jacks, don't forget about the new rap album category: Deadline for entry forms is Friday (4).

SPREADING OF AWARDS: Donna Ross-Jones, president of the audio-post production and music publishing company Transition Music, was recently presented with the Emerging Entrepreneur Award from Los Angeles mayor Richard Riordan and the L.A. Minority Business Opportunity Committee.

Transition Music was founded in 1988 and offers a range of services, including musical underscore, audio-post, theme songs, and music supervision. The company's client list includes film studios, Fox TV, 7th Level, Sky TV, and DeFaco West Advertising.

KNIGHTS TO THE RESCUE: Ramsey Lewis, Grover Washington Jr., Omar Hakim, and Victor Bailey made their debut performance as the jazz music collective Urban Knights (Saturday) (29) at the grand opening of the Boars Head in Oklahoma City.

The evening, which featured two shows, benefits the Governor's Victims and Families Relief Fund—an organization created in the aftermath of the April 19 Oklahoma City terrorist bombing.

The concert, which drew an estimated 1,000 people, was

Jam & Lewis Hit Boards For Solo NY Street Group To Debut On Perspective

■ BY DAVID NATHAN

LOS ANGELES—When Perspective Records releases the self-titled debut album from Solo Sept. 12, the project will benefit from a long-term, across-the-board marketing campaign and, perhaps more important, direct involvement by label owners Jimmy Jam and Terry Lewis.

While the personal attention given "Solo" by Jam and Lewis was spurred in part by the recent departure of former Perspective president Sharon Heyward, their involvement also suggests their commitment to breaking the act.

Jam says, "This is the most hands-on project we've been involved with since the launch of the album with the Sounds Of Blackness [in 1991]. We know it's going to take a lot of care to get this

"Cupid." "Another Saturday Night," and "A Change Is Gonna Come" and the Drifters ("Under The Boardwalk").

The old school-slanted first single, "Heaven," written and produced by Jam and Lewis, arrived at radio July 25.

According to Sheila Coates, Perspective's VP of product and artist development, the label's game plan is focused on "keeping the group [musically] where Jimmy and Terry found them. The idea is for them to do as many outdoor appearances as possible to create street [awareness], the whole campaign is based on the theme 'New classic soul—you've heard it before, but not like this!'"

Coates says Solo has been performing in malls and on street corners along the East Coast since mid-June. Following a July 11 performance at an NAACP event in Minneapolis, the group will conduct a similar promotion tour along the West Coast.

Solo was formed after vocalists Enrique Mack and Darnell Chavis met in Hollywood, Calif., and decided to hightail it to New York, literally singing their way across the country. "I think we sang in every state between California and New York," says Mack. "The only place we couldn't earn any money was in New Mexico."

Once in New York, the two were joined by a third vocalist, Daniele Stokes, and bass player Bert Anderson. Soon formed, the quartet built a reputation singing in Gotham subways and on street corners.

(Continued on page 22)



SOLO

music out there, but we feel that word-of-mouth is going to be key to breaking Solo."

"Tagged" new classic soul by Jam and Lewis, "Solo" reflects the young quartet's roots as street performers, as well as their skills as paravers of '90s-flavored R&B.

Jam and Lewis discovered Solo in 1993 while the group was singing on a busy street in New York's SoHo district.

"Solo" features such original songs as the song "Where Do U Want Me To Put It" and the doo-wop-flavored "In Bed."

"Solo" also includes a cappella snippets of tunes made famous by the late Sam Cooke ("What A Wonderful World,"

DJ Capleton Brings His Reggae 'Prophecy' To U.S. Via Def Jam

■ BY ELENA OUMANO

When DJ Capleton approached the Reggae Sunsplash concert venue in Jamaica in July, the crowd manifested at the entrance parted for "the Prophet" like the Red Sea did for Moses. Def Jam hopes that "Prophecy," the rapper's U.S. debut, will have a similar impact on American audiences when it is released Oct. 2.

Capleton was dubbed "the Prophet" by fans for his unrelenting mission to spread the gospel of Rastafari, a socio-spiritual movement that can be loosely described as Old Testament theology mixed with Marcus Garvey's pan-Africanism.

"Capleton is strictly roots and culture," says Def Jam product manager Jayson Jackson. "We are not trying to make him something he's not."

Def Jam's faith in the artist, who was born Clifton Bailey, was rewarded by the success earlier this year of the single "Tour." On the song, Capleton raps about the negative changes that greeted him upon his return to Jamaica after a world tour.

Joined by the Dynamic Duo's (Paul and L.J. John) hip-hop remix, which heavily samples Slick Rick's "Children's Song," "Tour" reached No. 42 in March on the Hot R&B Singles chart.

Def Jam acknowledges that initially those familiar with Rastafari might

have trouble with the album. "But all you need to do is listen," says Jackson. "His themes are universal—he just says it differently."

Stuart Brown, Capleton's manager/producer and the owner of the African Star label and mobile disco sound system, says remixes are merely a temporary measure for Capleton. "As soon as the people find out that they're telling the truth and they're worthwhile listening to, there'll be many coming to listen. After while, we won't need these remixes," he says.



CAPLETON

The 28-year-old DJ initially gained attention in Jamaica for his 1990 hit single "Bumbe Red" (Xterminator), named after a Jamaican explosive. Other popular songs, including "Number 1 Ben The Look Good Chart," "Woman Fi Lodon," "Prepare Your Coffin," "Bad So," "Good So," and "Everybody Needs Somebody To Love," and "Make Hay," established Capleton as a major dancehall star.

However, it wasn't until 1992, when he became inspired by the Rastafarianism, that he switched to lyrics of culture lyrics exclusively; that he became known as the Prophet.

(Continued on page 22)

Hot R&B Airplay™

Compiled from a national sample of airplay by Billboard's Hot R&B Top Tracks Service. All R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs listed by genre regardless of format. Information on the week of airplay with Airplay/Weekend. The data used is the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	TITLE (ARTIST/RECORDING LABEL)	WEEKS ON CHART	TITLE (ARTIST/RECORDING LABEL)	WEEKS ON CHART
		★ NO. 1 ★		SUGAR HILL (JAY-Z/ROYAL PHOENIX LABEL)	38
1	1	WATERS FALL (TOMMY LEE/IMPULSE)	3	AFFECTION (JAY-Z/ROYAL PHOENIX LABEL)	39
2	4	HE'S MINE (JAY-Z/ROYAL PHOENIX LABEL)	3	ME UP AND DOWN (JAY-Z/ROYAL PHOENIX LABEL)	40
3	2	ONE MORE CHANCE (JAY-Z/ROYAL PHOENIX LABEL)	4	BE ENCOURAGED (JAY-Z/ROYAL PHOENIX LABEL)	41
4	3	DON'T TAKE IT PERSONAL (JAY-Z/ROYAL PHOENIX LABEL)	5	JAY-Z (JAY-Z/ROYAL PHOENIX LABEL)	42
5	5	BEST FRIEND (JAY-Z/ROYAL PHOENIX LABEL)	6	PROUD (JAY-Z/ROYAL PHOENIX LABEL)	43
6	5	SOMEONE TO LOVE (JAY-Z/ROYAL PHOENIX LABEL)	7	PULL UP TO THE BUMPER (JAY-Z/ROYAL PHOENIX LABEL)	44
7	7	CAN'T YOU SEE (JAY-Z/ROYAL PHOENIX LABEL)	8	MINO BLOWIN' (JAY-Z/ROYAL PHOENIX LABEL)	45
8	9	YOU USED TO LOVE ME (JAY-Z/ROYAL PHOENIX LABEL)	9	TELL ME (JAY-Z/ROYAL PHOENIX LABEL)	46
9	10	THEY DON'T LOVE ME RIGHT (JAY-Z/ROYAL PHOENIX LABEL)	10	SHY GUY (JAY-Z/ROYAL PHOENIX LABEL)	47
10	11	BROWN SUGAR (JAY-Z/ROYAL PHOENIX LABEL)	11	PIRE (JAY-Z/ROYAL PHOENIX LABEL)	48
11	11	BOONBASTIC (JAY-Z/ROYAL PHOENIX LABEL)	12	I CAN'T TELL YOU WHY (JAY-Z/ROYAL PHOENIX LABEL)	49
12	15	YOU ARE NOT ALONE (JAY-Z/ROYAL PHOENIX LABEL)	13	SOMEWHERE 4 G HONEYZ (JAY-Z/ROYAL PHOENIX LABEL)	50
13	24	WATER RUNS (JAY-Z/ROYAL PHOENIX LABEL)	14	MY LIFE (JAY-Z/ROYAL PHOENIX LABEL)	51
14	16	FREEN 'N' FREE (JAY-Z/ROYAL PHOENIX LABEL)	15	CURIOUS (JAY-Z/ROYAL PHOENIX LABEL)	52
15	14	WE GO SO GOOD (JAY-Z/ROYAL PHOENIX LABEL)	16	THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)	53
16	13	I WANNA LOVE LIKE THAT (JAY-Z/ROYAL PHOENIX LABEL)	17	THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)	54
17	17	CRYSTAL LITTLE THING (JAY-Z/ROYAL PHOENIX LABEL)	18	THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)	55
18	25	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)	19	LOVE AMBITION (JAY-Z/ROYAL PHOENIX LABEL)	56
19	25	WE MUST BE IN LOVE (JAY-Z/ROYAL PHOENIX LABEL)	20	GIVE IT 2 YOU (JAY-Z/ROYAL PHOENIX LABEL)	57
20	24	1 ST OF THE MONTH (JAY-Z/ROYAL PHOENIX LABEL)	21	I WILL SURVIVE (JAY-Z/ROYAL PHOENIX LABEL)	58
21	27	GRAPVINE (JAY-Z/ROYAL PHOENIX LABEL)	22	EVERYTHING (JAY-Z/ROYAL PHOENIX LABEL)	59
22	20	IT'S BE THE NIGHT (JAY-Z/ROYAL PHOENIX LABEL)	23	POE LIFE (JAY-Z/ROYAL PHOENIX LABEL)	60
23	19	I LIKE (JAY-Z/ROYAL PHOENIX LABEL)	24	LISTEN ME TALK (JAY-Z/ROYAL PHOENIX LABEL)	61
24	22	YOU BRING ME JOY (JAY-Z/ROYAL PHOENIX LABEL)	25	COME ON HOME (JAY-Z/ROYAL PHOENIX LABEL)	62
25	23	THIS IS HOW WE DO IT (JAY-Z/ROYAL PHOENIX LABEL)	26	LOVE DON'T LOVE NOBODY (JAY-Z/ROYAL PHOENIX LABEL)	63
26	10	SO MANY TEARS (JAY-Z/ROYAL PHOENIX LABEL)	27	YOU CAN RUN (JAY-Z/ROYAL PHOENIX LABEL)	64
27	26	I GOT IT ON (JAY-Z/ROYAL PHOENIX LABEL)	28	HEAVEN (JAY-Z/ROYAL PHOENIX LABEL)	65
28	30	FEEL ME (JAY-Z/ROYAL PHOENIX LABEL)	29	I LIKE IT (JAY-Z/ROYAL PHOENIX LABEL)	66
29	30	ON THE DOWN LOW (JAY-Z/ROYAL PHOENIX LABEL)	30	HOW YOU LOVE LIKE THAT (JAY-Z/ROYAL PHOENIX LABEL)	67
30	34	SPRINKLE ME (JAY-Z/ROYAL PHOENIX LABEL)	31	LOVE IT (JAY-Z/ROYAL PHOENIX LABEL)	68
31	46	PLAYER'S ANTHEM (JAY-Z/ROYAL PHOENIX LABEL)	32	YIBIN (JAY-Z/ROYAL PHOENIX LABEL)	69
32	37	FEAR LIKE ME (JAY-Z/ROYAL PHOENIX LABEL)	33	THE I.C. R&B (JAY-Z/ROYAL PHOENIX LABEL)	70
33	38	EMOTIONS (JAY-Z/ROYAL PHOENIX LABEL)	34	TOMORROW ROBINS WILL SING (JAY-Z/ROYAL PHOENIX LABEL)	71
34	30	TOMORROW'S NIGHT (JAY-Z/ROYAL PHOENIX LABEL)	35	THE PUNK (JAY-Z/ROYAL PHOENIX LABEL)	72
35	27	ASK OF YOU (JAY-Z/ROYAL PHOENIX LABEL)	36	FM WHAT YOU NEED (JAY-Z/ROYAL PHOENIX LABEL)	73
36	11	NEVER GONNA LET YOU GO (JAY-Z/ROYAL PHOENIX LABEL)	37	WARM SUMMER COLD (JAY-Z/ROYAL PHOENIX LABEL)	74
37	18	SCREAM (JAY-Z/ROYAL PHOENIX LABEL)	38	SO I LOVE YOU (JAY-Z/ROYAL PHOENIX LABEL)	75

Records with the greatest airplay by: © 1995 Billboard/Phonographic Communications and SoundScan.

HOT R&B RECURRENT AIRPLAY

1	1	FOR YOUR LOVE (JAY-Z/ROYAL PHOENIX LABEL)	14	3	DEAR MAMA (JAY-Z/ROYAL PHOENIX LABEL)
2	1	THINK OF YOU (JAY-Z/ROYAL PHOENIX LABEL)	15	3	THE PUNK (JAY-Z/ROYAL PHOENIX LABEL)
3	1	IF YOU LOVE ME (JAY-Z/ROYAL PHOENIX LABEL)	16	15	WHEN U CRY (JAY-Z/ROYAL PHOENIX LABEL)
4	1	CAN'T SAY (JAY-Z/ROYAL PHOENIX LABEL)	17	12	ON BENDED KNEE (JAY-Z/ROYAL PHOENIX LABEL)
5	2	BABY (JAY-Z/ROYAL PHOENIX LABEL)	18	39	BE HAPPY (JAY-Z/ROYAL PHOENIX LABEL)
6	4	COME (JAY-Z/ROYAL PHOENIX LABEL)	19	25	LET ME MAKE YOU TO YOU (JAY-Z/ROYAL PHOENIX LABEL)
7	5	REGGIE HILL SPECIAL (JAY-Z/ROYAL PHOENIX LABEL)	20	1	GONE IN CIRCLES (JAY-Z/ROYAL PHOENIX LABEL)
8	11	I WANNA BE YOUR (JAY-Z/ROYAL PHOENIX LABEL)	21	34	WHEN CAN I SEE YOU (JAY-Z/ROYAL PHOENIX LABEL)
9	11	REFUSE TO LET YOU GO (JAY-Z/ROYAL PHOENIX LABEL)	22	16	THIS L.I.F.E. GAME WE PLAY (JAY-Z/ROYAL PHOENIX LABEL)
10	10	PRACTICE WHAT YOU PREACH (JAY-Z/ROYAL PHOENIX LABEL)	23	10	ANSWERING SERVICE (JAY-Z/ROYAL PHOENIX LABEL)
11	6	KEEP THEIR HEADS RINGING (JAY-Z/ROYAL PHOENIX LABEL)	24	1	MEET THE HOSTESS (JAY-Z/ROYAL PHOENIX LABEL)
12	7	I APOLIZOE (JAY-Z/ROYAL PHOENIX LABEL)	25	10	NEED THE HOSTESS (JAY-Z/ROYAL PHOENIX LABEL)

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TITLE (Publisher - Licensing Co.) Street View Dot

1	1	47 AFFECTION (JAY-Z/ROYAL PHOENIX LABEL)	1	1	ONE MORE CHANCE (JAY-Z/ROYAL PHOENIX LABEL)
2	1	ALL BACKS TO YOU (JAY-Z/ROYAL PHOENIX LABEL)	2	2	BOONBASTIC (JAY-Z/ROYAL PHOENIX LABEL)
3	1	BOONBASTIC (JAY-Z/ROYAL PHOENIX LABEL)	3	3	FREEN 'N' FREE (JAY-Z/ROYAL PHOENIX LABEL)
4	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	4	4	PLAYER'S ANTHEM (JAY-Z/ROYAL PHOENIX LABEL)
5	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	5	5	YES WE MEAN (JAY-Z/ROYAL PHOENIX LABEL)
6	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	6	15	DO NOT TAKE IT PERSONAL (JAY-Z/ROYAL PHOENIX LABEL)
7	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	7	8	I GOT IT ON (JAY-Z/ROYAL PHOENIX LABEL)
8	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	8	34	SUGAR HILL (JAY-Z/ROYAL PHOENIX LABEL)
9	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	9	12	YOU USED TO LOVE ME (JAY-Z/ROYAL PHOENIX LABEL)
10	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	10	7	WATERS FALL (JAY-Z/ROYAL PHOENIX LABEL)
11	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	11	9	BROWN SUGAR (JAY-Z/ROYAL PHOENIX LABEL)
12	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	12	1	FEELS SO GOOD (JAY-Z/ROYAL PHOENIX LABEL)
13	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	13	14	IT'S BE THE NIGHT (JAY-Z/ROYAL PHOENIX LABEL)
14	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	14	13	SOMEONE TO LOVE (JAY-Z/ROYAL PHOENIX LABEL)
15	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	15	15	CRIMINOLOGICALS OF ICE (JAY-Z/ROYAL PHOENIX LABEL)
16	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	16	17	LETTERFOLK (JAY-Z/ROYAL PHOENIX LABEL)
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18	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	18	20	SO MANY TEARS (JAY-Z/ROYAL PHOENIX LABEL)
19	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	19	28	SCREAM (JAY-Z/ROYAL PHOENIX LABEL)
20	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	20	21	EVERYTHING (JAY-Z/ROYAL PHOENIX LABEL)
21	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	21	22	BEST FRIEND (JAY-Z/ROYAL PHOENIX LABEL)
22	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	22	24	FREAK ME BABY (JAY-Z/ROYAL PHOENIX LABEL)
23	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	23	24	AFFECTION (JAY-Z/ROYAL PHOENIX LABEL)
24	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	24	28	CAN'T YOU SEE (JAY-Z/ROYAL PHOENIX LABEL)
25	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	25	28	I WANNA LOVE LIKE THAT (JAY-Z/ROYAL PHOENIX LABEL)
26	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	26	34	WE MUST BE IN LOVE (JAY-Z/ROYAL PHOENIX LABEL)
27	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	27	30	I WISH (JAY-Z/ROYAL PHOENIX LABEL)
28	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	28	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
29	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	29	34	WE MUST BE IN LOVE (JAY-Z/ROYAL PHOENIX LABEL)
30	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	30	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
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33	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	33	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
34	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	34	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
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37	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	37	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
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39	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	39	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
40	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	40	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
41	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	41	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
42	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	42	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
43	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	43	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
44	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	44	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
45	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	45	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
46	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	46	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
47	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	47	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
48	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	48	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
49	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	49	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)
50	1	ALL IN THE LOVE (JAY-Z/ROYAL PHOENIX LABEL)	50	37	CRAYZ LOVE (JAY-Z/ROYAL PHOENIX LABEL)

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Hot R&B Singles Sales™

Compiled from a national sample of sales of R&B singles at retail stores which report number of units sold to SoundScan. This data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE (ARTIST/RECORDING LABEL)	THIS WEEK LAST WEEK	TITLE (ARTIST/RECORDING LABEL)
	★ NO. 1 ★	38	1 HEAVEN (JAY-Z/ROYAL PHOENIX LABEL)
1	7 ONE MORE CHANCE (JAY-Z/ROYAL PHOENIX LABEL)	39	36 SHIMMY (JAY-Z/ROYAL PHOENIX LABEL)
2	2 BOONBASTIC (JAY-Z/ROYAL PHOENIX LABEL)	40	42 I CAN'T TELL YOU WHY (JAY-Z/ROYAL PHOENIX LABEL)
3	3 FREEN 'N' FREE (JAY-Z/ROYAL PHOENIX LABEL)	41	35 SHY GUY (JAY-Z/ROYAL PHOENIX LABEL)
4	4 PLAYER'S ANTHEM (JAY-Z/ROYAL PHOENIX LABEL)	42	39 BE ENCOURAGED (JAY-Z/ROYAL PHOENIX LABEL)
5	5 YES WE MEAN (JAY-Z/ROYAL PHOENIX LABEL)	43	36 PROUD (JAY-Z/ROYAL PHOENIX LABEL)
6	15 DO NOT TAKE IT PERSONAL (JAY-Z/ROYAL PHOENIX LABEL)	44	35 PULL UP TO THE BUMPER (JAY-Z/ROYAL PHOENIX LABEL)
7	8 I GOT IT ON (JAY-Z/ROYAL PHOENIX LABEL)	45	35 THE I.N.C. RING (JAY-Z/ROYAL PHOENIX LABEL)
8	34 SUGAR HILL (JAY-Z/ROYAL PHOENIX LABEL)	46	39 MINO BLOWIN' (JAY-Z/ROYAL PHOENIX LABEL)
9	12 YOU USED TO LOVE ME (JAY-Z/ROYAL PHOENIX LABEL)	47	39 SHY GUY (JAY-Z/ROYAL PHOENIX LABEL)
10	7 WATERS FALL (JAY-Z/ROYAL PHOENIX LABEL)	48	35 PIRE (JAY-Z/ROYAL PHOENIX LABEL)
11	9 BROWN SUGAR (JAY-Z/ROYAL PHOENIX LABEL)	49	50 I CAN'T TELL YOU WHY (JAY-Z/ROYAL PHOENIX LABEL)
12	1 FEELS SO GOOD (JAY-Z/ROYAL PHOENIX LABEL)	50	32 SOMEWHERE 4 G HONEYZ (JAY-Z/ROYAL PHOENIX LABEL)
13	14 IT'S BE THE NIGHT (JAY-Z/ROYAL PHOENIX LABEL)	51	34 MY LIFE (JAY-Z/ROYAL PHOENIX LABEL)
14	13 SOMEONE TO LOVE (JAY-Z/ROYAL PHOENIX LABEL)	52	39 CURIOUS (JAY-Z/ROYAL PHOENIX LABEL)
15	15 CRIMINOLOGICALS OF ICE (JAY-Z/ROYAL PHOENIX LABEL)	53	40 THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)
16	17 LETTERFOLK (JAY-Z/ROYAL PHOENIX LABEL)	54	31 THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)
17	20 YOU USED TO LOVE ME (JAY-Z/ROYAL PHOENIX LABEL)	55	53 THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)
18	20 SO MANY TEARS (JAY-Z/ROYAL PHOENIX LABEL)	56	54 LOVE AMBITION (JAY-Z/ROYAL PHOENIX LABEL)
19	28 SCREAM (JAY-Z/ROYAL PHOENIX LABEL)	57	49 GIVE IT 2 YOU (JAY-Z/ROYAL PHOENIX LABEL)
20	21 EVERYTHING (JAY-Z/ROYAL PHOENIX LABEL)	58	37 I WILL SURVIVE (JAY-Z/ROYAL PHOENIX LABEL)
21	22 BEST FRIEND (JAY-Z/ROYAL PHOENIX LABEL)	59	1 EVERYTHING (JAY-Z/ROYAL PHOENIX LABEL)
22	24 FREAK ME BABY (JAY-Z/ROYAL PHOENIX LABEL)	60	55 POE LIFE (JAY-Z/ROYAL PHOENIX LABEL)
23	24 AFFECTION (JAY-Z/ROYAL PHOENIX LABEL)	61	48 LISTEN ME TALK (JAY-Z/ROYAL PHOENIX LABEL)
24	28 CAN'T YOU SEE (JAY-Z/ROYAL PHOENIX LABEL)	62	42 THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)
25	11 FOE LIFE (JAY-Z/ROYAL PHOENIX LABEL)	63	59 THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)
26	18 CAN'T YOU SEE (JAY-Z/ROYAL PHOENIX LABEL)	64	52 DEAR MAMA (JAY-Z/ROYAL PHOENIX LABEL)
27	22 I WANNA LOVE LIKE (JAY-Z/ROYAL PHOENIX LABEL)	65	29 POP PIPA (JAY-Z/ROYAL PHOENIX LABEL)
28	34 WE MUST GO TO THE (JAY-Z/ROYAL PHOENIX LABEL)	66	53 CHAMPION (JAY-Z/ROYAL PHOENIX LABEL)
29	30 I WISH (JAY-Z/ROYAL PHOENIX LABEL)	67	59 NEVA GO BACKWARD (JAY-Z/ROYAL PHOENIX LABEL)
30	19 CRAZY LOVE (JAY-Z/ROYAL PHOENIX LABEL)	68	15 LOVE (JAY-Z/ROYAL PHOENIX LABEL)
31	25 I LIKE (JAY-Z/ROYAL PHOENIX LABEL)	69	57 MY RIGHT (JAY-Z/ROYAL PHOENIX LABEL)
32	28 MINO BLOWIN' (JAY-Z/ROYAL PHOENIX LABEL)	70	55 THEY MEAN (JAY-Z/ROYAL PHOENIX LABEL)
33	40 I CAN LOVE YOU LIKE (JAY-Z/ROYAL PHOENIX LABEL)	71	70 GRAVEYARD (JAY-Z/ROYAL PHOENIX LABEL)
34	45 COLORS OF THE WIND (JAY-Z/ROYAL PHOENIX LABEL)	72	12 TO RATHER BE ALONE (JAY-Z/ROYAL PHOENIX LABEL)
35	31 FRIGID (JAY-Z/ROYAL PHOENIX LABEL)	73	68 HUMAN NATURE (JAY-Z/ROYAL PHOENIX LABEL)
36	42 LISTEN ME TALK (JAY-Z/ROYAL PHOENIX LABEL)	74	72 YOU BRING ME (JAY-Z/ROYAL PHOENIX LABEL)
37	42 LISTEN ME TALK (JAY-Z/ROYAL PHOENIX LABEL)	75	84 FIN WHAT YOU NEED (JAY-Z/ROYAL PHOENIX LABEL)

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY **SoundScan®**

48	41	41	7	INCognito	100 DEGREES AND BEING	20
(48)	62	56	15	VARIOUS ARTISTS DOTT 1200 (0.50 15.15)	O SHOT PRESENTS BOSS BALLY... IN THE BUSINESS	15
*** PACESETTER ***						
(50)	78	31	32	PHIL PERRY	POWER PLEASURE	50
51	48	58	31	WAYMAN TISDALE	FIRE FLOWERS	51
(52)	60	69	2	IMPROMPTU	YOU'RE GONNA LOVE IT	52
(53)	50	64	9	MAD CAT MAC	TRUE GAME	53
54	39	34	37	T-HOWN LANE	BEGGAR AFTER ORAK	54
55	47	38	46	GERALD LOVE	GROOVE ON	55
(56)	79	52	13	G.M.E. ENTERPRISE	FACE OF DEATH	56
57	52	43	18	THE WINDY CITY	JUST TO THE LAGERS	57
58	50	51	45	GLADYS KNIGHT	TOAST FOR YOU	58
59	51	52	41	THUG LIFE	CHROME	59
60	46	42	12	MASTA ACE INCORPORATED	SITTING ON VOLUME 1	60
61	63	—	2	JOY WATLEY	AFFECTION	61
62	42	35	3	FUNKBOGIE	BROTHERS DOBBIE	62
63	50	55	12	ARON NEVILLE	TATTOOED	63
64	51	45	6	N.Y. WICK	UNIVERSAL	64
65	56	45	6	SHABBA RANKS	A MI SHABBA	65
66	36	32	5	MC BREEK	BIG MILLER	66
67	52	50	22	CRIME BOSS	ALL IN THE GAME	67
68	43	44	4	NUTTIN' NICE	DOWN A WHATEVA'	68
69	50	56	16	STEVE WONDER	CONVERSATION PEE	69
70	46	36	37	SOUNTRACKE	NEW JERSEY DRIVE VOL. 1	70
71	58	45	5	FIFTH WARD JUVENILZ	DEADLY GROUND	71
72	54	61	6	SHOW AND A.G.	GOOFEELS	72
73	79	45	45	ANITA BAKER	RYTHM OF LOVE	73
74	80	84	7	WU-TANG CLAN	ENTER THE WU-8000	74
75	67	65	50	69 BUZZ	NINETEEN NINETY FOUR	75
76	71	65	45	THE WINDY CITY	AMAZING NO BUGH	76
77	75	40	40	SOUNTRACKE	MURDER WAS THE CASE	77
(78) NEW ►	—	—	—	BONE THUGS IN HARLEM	E 1999 ETERNAL	78
79	84	78	59	BLACKSTREET	BLACKSTREET 7	79
80	74	77	26	TOP SHORT	CLOCKTALK	80
81	65	62	10	MAC LION	REAL TING	81
(82)	91	82	140	KENNY G	BREATHLESS	82
83	75	59	22	QU QUIK	SAFE + SOUND	83
84	69	70	40	SCARFACE	THE DIARY	84
85	70	68	38	CHANTE MOORE	A LOVE SUPREMACY	85
86	82	85	15	OIS "N" OT	BUMPIN'	86
87	87	—	6	VARIOUS ARTISTS	OLD SCHOOL LOVE SONGS VOLUME 2	87
88	77	70	46	USHER	USHER	88
(89)	98	98	40	BARRY WHITE	ALL TIME GREATEST HITS	89
90	68	74	33	VANESSA WILLIAMS	THE SWEETEST DAYS	90
(91) NEW ►	—	—	—	TOTALITY INSANE	BACK STREET LIFE	91
92	85	90	20	MYSTICAL	MYSTICAL	92
93	66	52	7	ANG SELECT 2184	BALLIN' OUT OF CONTROL	93
94	RE-ENTR ►	—	—	HIG L. COLUMBA	LIFESTYLEZ ON DA POOR & DANGEROUS	94
95	RE-ENTR ►	—	—	VARIOUS ARTISTS	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 2	95
96	93	92	23	VARIOUS ARTISTS	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	96
(97) RE-ENTR ►	—	—	—	THE WINDY CITY	ALL THE GREATEST HITS	97
98	RE-ENTR ►	—	—	VARIOUS ARTISTS	THE DEAD PROJECT	98
99	71	72	26	SUBWAY	THE GOOD TIMES	99
100	76	76	56	DA BRAT	FLUNKIFIED	100

158A

1. *Journal of Management Studies*, 1991, 28, 1.

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

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Artists & Music

'Ancient Voices' A medieval Music Sampler; Classical Music Host Back On The Radio

ANCIENT VOICES FOR BOOKSTORES: Harmonia Mundi's new compilation disc, "Ancient Voices—Von Sacra," which features performances by Anonymous 4, Ensemble Organum, and Soeur Marie Keyroux, kills a number of birds with a single stone. Retailing for \$6, it offers consumers intrigued by medieval music through "Chant" an inexpensive way to sample some other groups and repertoire. And by including a teaser for the hit group Anonymous 4's upcoming release, "The Lily And The Lamb" (due out in August), it attracts Anonymous 4 fans and introduces them to some other Harmonia Mundi artists. Ensemble Organum is a large choir that performs a wide variety of medieval masses and chants, and Sister Marie is a Lebanese nun who sings the haunting early-Christian chant that originated in the Middle East.

Released in July, "Ancient Voices" debuted at No. 14 on the Top Classical Albums chart last week. The disc kicks off a new Harmonia Mundi compilation series; more releases, not necessarily

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focusing on early music, will be out in 1996.

Harmonia Mundi USA also has its eye on classical music for this release: bookstores. The company visited the

COLUMBIA'S BOO RADLEYS AIM TO 'WAKE UP' U.S.

(Continued from page 14)

he's since had second thoughts. "I was a really good idea, because there was no way we could go over to America at least until September," he says.

However, Carr and the rest of the Boos—vocalist Steve, bassist Tim Brown, and drummer Bob Ciska—don't exactly have their hearts set on conquering America.

"It's not one of our chief objectives," says Carr. "It doesn't mean any more or any less than anywhere else."

In fact, the band has had a rough time in the States so far.

Their first two albums for Columbia—1992's "Everything's Alright Forever" and 1993's "Giant Steps"—failed to crack the Billboard 200. "Lazarus" and "Barney C. . . And Mel," from the latter album, both stalled at No. 30 on the Modern Rock Tracks chart. And this band's stint on the second stage of 1994's Lollapalooza Festival was a less than pleasurable experience.

"It was great," says Carr. "Being on the back of a truck is a car park for four



by Heidi Waleson

American Bookellers Assn. convention in Chicago this year, bearing an "Ancient Voices" counter display that included 10 CDs, plus one for in-store play, as well as quotes about each group. HMU wants to infiltrate the book market even beyond the bigger chains—such as Barnes & Noble and Borders Books & Music, which already carry music—to the smaller mom-and-pop stores.

These stores, says Sarah Folger, HMU's director of promotions, "are interested in music, but they don't know what to carry—they normally only have \$2.99 cassettes in a dump bin by the counter." Folger says that about 300 such stores are stocking "Ancient Voices."

Other classical labels are getting the hint. Folger says that HMU was the only one at the ABA convention last year; this year, half a dozen turned up.

MORE ANCIENT VOICES: Some recent early-music releases deserve special mention include the Hilliard Ensemble's "Codex Spektakel" on ECM, a fascinating program of 14th- and 15th-century Czech polyphony performed by this male vocal quartet, and "Laude di Santa Maria" by La Reverdie. The latter is an Italian vocal-instrumental quartet composed of two pairs of sisters and the husband of one of them. It is on the French label Arcana, which is now distributed by Koch International. For "Laude," conceived as a "vigil" of lay prayers to the Virgin in 14th-century Florence, La Reverdie added some male singers and two instrumentalists; the result is a lively, beautifully balanced disc.

Arcana, launched in 1992 by Michel Bernstein, founder of the Valois and Astrée labels, specializes in period-performance recordings. Another project is the complete Scherzer piano music performed on period pianos by Paul Beura-Skoda.

ON THE RADIO: A new classical music radio show has risen from the ashes of some old ones: Ricc Capparella of Cardiff Studios has launched "Preview Hour," which is just what it sounds like: an hour of music (with a little talk) from four new releases just prior to their street dates, with as many broadcast premieres as possible. Underwritten by Allegro, Chandos, and Tower Records Mail Order, "Preview Hour" resembles Capparella's now defunct "RCA Victor Preview Hour," which was sponsored by BMG, but it is an all-label show. It is also picking up the markets that took his "Classical Countdown," which ended in June 1995.

The weekly "Preview Hour" is now on 204 stations, including such major markets as Los Angeles, San Francisco, Chicago, and Houston. (It is also in the Czech Republic.) This week's show includes the Philips rerelease of Martha Argerich playing Rachmaninoff's Piano Concerto No. 3 and Argo's Graham Fitkin disc, "Hard Fairy."

The following week, a sneak preview from Bryn Terfel's "The Vagabond" will share a show with orchestral music of John Ireland from the new Chandos release by the City of London Orchestra and Richard Hickox.

THE SILLY SEASIDE: The PolyGram secondary-exploitation files have some new gimmicks for their successful compilation series. This month, Deutsche Grammophon has "Mad About Angels" and "Mad About Love," while Philips presents "Mozart On The Menu" and "Baroque At Bathstone" (including, of course, such "lovely, liquid sounds for relaxing and unwind[ing] as Handel's 'Water Music'" as the latest entries in its "Set Your Life To Music" series.

week isn't one of our ideas. I'm sure we could do it and some better way of spending our time."

The Boos also have a tendency to dealing with a major U.S. record company, Columbia Records, which licenses its releases from Creation.

Says Carr, "They get people like Mariah Carey and Michael Bolton, and the last thing they need is these weird little records coming over from Liverpool that they don't really know what to with. But there's a couple of people over there that we like."

Columbia product manager Nick Cucci—says to be "one of the people" at the U.S. label whom the band likes—says the label will initially reach to the converted with the release of "It's Lulu," which will be worked to modern rock and college radio. "What we want to do initially is let all the people who have been into the Boos know that the record is coming out," Cucci says. The label will focus on alternative video outlets and mom-and-pop retail stores.

Fans call for the band to appear Sept. 8 at New York's Mercury Lounge. In November, the band is tentatively scheduled to tour the U.S., ideally as a support act. After building a base for the band, Columbia plans to issue "The Boos' Best" in the U.S., with the hopes of eventually taking the track to top 40. Cucci says the climate may be right for the Boos' American breakthrough. "Black seems to be more open to English bands these days than Elton John and Oasis paving the way," he says.

Before the U.S. visit, the Boos ended a short stint in Japan in mid-July. The band—after a record break in the U.S. and a British single or EP in late July before playing some festival dates, including the Fells Festival in Ireland on Aug. 6, The In The Park in Glasgow on Aug. 6, and the Reading Festival on Aug. 26.

In October, the band tours the U.K. as the support act for Electrification, which features former Echo & the Bunnymen man Ian McCulloch and guitarist Will Sergeant.

New Releases On Table From EightBall This Fall

ROLLIN' WITH EIGHTBALL: Summertime in clubland has not even peaked yet and the folks at EightBall Records are already bracing for what promises to be an active autumn. Although the New York-rooted indie has always been consistently solid on the creative tip, label head Alec Kaplan and A&R guru Kevin Williams have assembled a sterling lineup of records that are equally strong in commercial viability. At the top of EightBall's agenda is "Run To Me," the long-anticipated follow-up to Wall Of Sound's 1968 winner. "Critical," Gerald Latham makes good on the promise he displayed on the last single, proving himself as a better with notable gospel chops amid a potentially daunting storm of piano-driven house rhythms and choir chants. Credit is due to Chicago legend Maurice Joshua and fellow Vice Music cohorts George Porgie, D'Bora, and Meechie for fleshing out the original's well-grounded composition with a last new headline and a fresh, contagious melody. "Run To Me" will be out in mid-September, serving as a preview of the Wall Of Sound legend's "Skylark," which will be issued in November.

Also scheduled for September release is "The Art Of Sampling," a throwdown that pits drag queen Roxxy's attitudinal verbiage against Louie "Bale" Gumm's forceful tribal-house percussion. Both come out on top in this amusing, but ultimately intense indictment of clubland's more shady characters.

Given its dominant house music sound, it is easy to forget that EightBall was conceived with strong acid-jazz leanings. The label stays true to its roots this season with a pair of deliciously chilled double-A-sided singles: "King"/"Bimbo" by Groove Theory and "East Side Drive"/"Anat" by Butter Foundation. "East Side Drive" has been artfully experimentally reconstructed by Peter Douai and DJ Chiffre.

October will bring "Lift 'Em Up," an inspired collaboration between groove master Junior Vasquez and underground vocalist Connie Harvey. A sneak preview of the still-evolving, spiritually charged kickler left us positively breathless. We can already see club kids testifying on dancefloors everywhere. Around the same time, we predict that punters will also be praising "Appreciate," the third jam resulting from the pairing of rising ingenue Jacqueline and producer/composer Al Mack. Slot this one among your fave church-styled garage rows.

Joi Cardwell, EightBall's flagship artist, will close out the year in early December with a double-A-sided single from her just-released album, "The World Is Full Of Trouble." The slow-burn "Killing Time" will be positioned as the singer's vehicle onto crossover radio with a batch of jeep-friendly remixes, while house die-hards are given new versions of "You Got To Pray." By then, Cardwell should be well on the way to becoming clubland's most successful export since CeCe Peniston.

Not a shabby season for a little of indie, eh?



by Larry Flick

TURN THE BEAT AROUND: What you patiently await the completion of Billie Ray Martin's full-length debut on Elektra, sure your desire for new material from that glorious, honey-soaked soprano with "Skylark," a giddy alias of Italo-house produced by the Souled Out posse. In the track's bright, trance/NRG context, Martin sounds downright joyful—quite a feat given the melancholy tone that permeates even her most romantic efforts. Despite a double-pack of respectable remixes by Souled Out and the Bustini Loose team, take our advice and stick with the original version. It best represents the nicely structured song and Martin's performance, while also providing the breaks needed for easy mixing. Available on Radical Records.

Need to unload a little stress? Spend some time with the Withedotters' "Primal Scream Therapy," a playful jam that urges twirlers to let out cleansing whoops and wails over a stream of smooth Euro-house beats. Danish producer TNT has an apparent ear for pop hooks, given the contagious nature of the single, and he is complemented by the input of Roc & Kato, whose post-production injects the muscular baseline needed to get over in the States. Licensed by Digital Dungeon Records.

In New York from Denmark's Head Room Music.

Ceyliff Jeffries puts aside her current Scotti Bros. R&B radio persona as Sweet Sable for a momentary spin back into the dance arena (where she once ruled with the evergreen "Love So Special"). She has teamed up with Deep Zone producers Matthias Heilbronn and Mike Delgado for "It's Gonna Be Alright (Help Is On The Way)," a joyfully optimistic romp merging edgy house beats with keyboards that are, by turns, jazzy and retro-disco. Life in the urban lane has done wonders for Jeffries' voice, which is now far more assured and smooth. Go directly to the fun'n'fleshy Mike & Sable mix on this slamiint' Sub-Urban Records release.

We have been wondering where Miami's Ian Appel has been keeping himself in recent days. The good news is that he has not only resurfaced, but appears to be on the verge of a smash hit. "The Horn Ride," a moody trance/house dub on Tribal America. His knack for connecting off-the-wall sound effects and twisting basslines is gratefully intact, as he melts a minor-key horn riff into a sparse, spine-crawling groove. A well-organized double-record of remixes gives Danny Tonaglia, the Deep Dish studio clique, and the Underground Sounds of Lisbon a chance to rethink Appel's concept, with the U.S. lids scoring the highest marks for a forward-reaching tribal mix that leaves us wondering when state-side A&R reps are going to start tossing them some post-production work.

Godwin, a longtime protégé of producer/writer Tony Moran, makes his

first official foray into clubland with "One On One Love" (Dig It International), a gleeful duet that relies heavily on the singer's robust and engaging style. He makes the most of Moran's no-frills pop hook and by-the-numbers words of love. This single stands out from the pack on the strength of a star-powered vocal and production that is wisely direct. Look for Connie Ventura's rugged Deep Flame remix.

Ventura also makes a fine impression on "Zappa Mambo," a spy treat from the EastWest soundtrack to "My Family" by Banda Machos. Love those percussion breaks! Bobby D'Ambrasio also contributes a pair of butt-wiggling versions to the record. Very tasty.

Paul Taylor may have left the LoveLand fold, but the act is forging forward with the title track from its sterling Eastern Bloc/PWL International album "The Wonder Of Love." Frontwoman Rachel McFarlane never wavers as the focal point of this sugary pop/house track, even in slick and dinky versions by Joe T. Vannelli.

BEATSTAMPICES: Red-hot producer DJ Junior Vasquez and his managers, Jane Brindon and Dennis Wheeler, are expanding their industry horizons with the formation of Pagoda Records. The New York-headquartered label will be a showcase for a variety of genres, including dance, modern rock, and hip-hop. The three are in discussions with several major outlets for national distribution and are planning to have the label's first, still-to-be-confirmed single on the street by the fall.

We are pleased to note that pioneering techno outfit N-Joi is finally back

on active duty and showing wammas how to properly deliver aggressive, but melodic catalysts for dancefloor catharsis. In addition to its current 12-inch, "Bad Things," the act will be stomping in support of a self-titled album in October as a joint release of deConstruction and Logic Records. Look for a refreshed romp through N-Joi's 1991 club breakthrough, "Antiem," to ship as the next single. A smart move, given that the track did not get a fair shake at radio the first time around. The current (Continued on next page)

Billboard.
HOT Dance Breakouts
FOR WEEK ENDING AUG. 5, 1995
CLUB PLAY

1. HUMAN NATURE MADONNA
2. PRIMAL SCREAM THERAPY THE WITHEDOTTES
3. UNCONDITIONALLY SAUNDRA
4. WHADDU U WANT (FROM ME) FRANKIE ANKLES FEATURING ALOVE VIBES
5. I CAN FEEL YOUR DESIRE BAK2BASSIN'S FEATURING MONA LISA WCA

MAXI-SINGLES SALES

1. GIDDY UP 2 IN A ROOM GIDDY
2. I AM AN ASTROLOGER BLOND FUNKERS 1995
3. WARRIOR DAZE VIBE (FROM ME) FRANKIE ANKLES FEATURING ALOVE VIBES
4. WHADDU U WANT (FROM ME) FRANKIE ANKLES FEATURING ALOVE VIBES
5. MY LOVE KELLEE MOONSHINE MUSIC

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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HOT DANCE

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL: # NUMBER/ARTIST/DISTRIBUTING LABEL)	ARTIST
1	3	5	***No. 1*** RELAX AS YOU'VE GOT TO ME (EPIC/ATLANTIC)	JUICY CHEEKS
2	9	14	AS LONG AS THERE'S MUSIC (CRYSTAL WATERS)	CRYSTAL WATERS
3	4	9	ABSOLUTE E-SENSUAL (MCA)	JUICY CHEEKS
4	9	17	MY LOVE IS FOR REAL (THE NOTORIOUS B.I.G.)	THE NOTORIOUS B.I.G.
5	1	9	LISTER ME TIC (MCA)	INJI KAMAZO
6	2	1	SCREAM (EPIC)	MICHAEL JACKSON & JARRET JACKSON
7	1	2	YOU BRING ME JOY (UPHORN)	MARY J. BLIGE
8	13	21	BUILD IT UP (LIVE) (MCA)	LONDONBRIDE
9	15	7	LOOK AHEAD (TRIAL) (MCA)	DANNY TENAGLIA FEATURING CAROL SYLVAN
10	17	23	FALLIN' IN LOVE (LIVE) (MCA)	LA BOUCHE
11	12	15	I SAW YOU DANCING (LONDON)	YAK-DAD
12	18	6	DEEP SIDE ONE (EPIC)	BASS SYMPHONY FEATURING JANE HILL
13	11	10	YOU NEVER LOVE THE SAME WAY TWICE (EPIC)	ROZALLA
14	7	8	DIYO COME YA FUENTE (EPIC)	TITO PUENTE JR. & THE LATIN RHYTHM
15	10	3	GOD AN ASTRONAUT (LIVE) (MCA)	BLUNT FUNKERS
16	14	6	THE FEELING (MCA)	SUGAR
17	8	7	TRENDING DOWN (EPIC)	YELLO
18	2	5	SET YOUR FREE (MCA)	LIZ TOWLES
19	20	19	CHERCHED LA FEMME (EPIC)	GLORIA ESTEFAN
20	22	11	MAD IN ENGLAND (LIVE) (MCA)	ELTON JOHN
21	37	—	***Power Pick*** COME AND GET YOUR LOVE (MCA)	REAL MCCOY
22	28	19	DON'T GIVE ME THE LIFE (EPIC)	ALEX PARTY
23	35	45	HEART OF GLASS (BRILLIANT/ATLANTIC)	BLONDIE
24	25	32	SHINE STRICLY RHYTHM (MCA)	BARBARA DOUGLAS
25	26	34	TAKE YOUR LOVE (EPIC)	MAX-A-MILLION
26	19	10	THE WAY THAT YOU MOVE (EPIC)	VANESSA WILLIAMS
27	31	36	LOVE AND DEVOTION (EPIC)	JOY CAROWELL
28	34	41	POWER TO MAKE YA (EPIC)	DEE FOREST
29	21	16	MARTIN'S SONGS (MCA)	SACRED SPIRITS
30	38	44	YEMO-NOMA (EPIC)	GYPSY GENTS
31	36	48	EVERBODY LISTEN (MCA)	GYPSY GENTS
32	NEW	1	***HOT SHOT DEBUT*** I'D RIDE TO LIVE YOU (MCA)	ANJIE LENOX
33	16	12	SPACE COMBO (MCA)	JAMROOL
34	27	29	JAKE-DONT JEREBEL (MCA)	IMPAZI
35	41	42	PARTY GIRL (MCA)	ULTRA NATE
36	42	49	I WANT U (MCA)	ROSIE GARNER
37	43	45	MAGIC CANT RIDE (MCA)	THE MIGHTY YOW KATS
38	45	—	SCATMAN (MCA)	SCATMAN JOHN
39	33	30	POSSIBILITIES (MCA)	SARAH MALACHAN
40	48	—	BOOM BOOM BOOM (MCA)	THE OUTHERE BROTHERS
41	NEW	1	PULL UP TO THE BUMPER (MCA)	PATRA
42	29	26	SPRINT INSIDE (MCA)	SPIRITS
43	NEW	1	SWEETEST DAY (MCA)	JOE T. VANNELLI PROJECT
44	39	35	SUFFER! (THE OUTHERE BROTHERS)	ROCHELLE FLEMING
45	NEW	1	RELEASE DA TENSION (MCA)	OUR QUE
46	32	27	DO ME RIGHT (EPIC)	BUTTER
47	50	50	50 PAGES A MAN (MCA)	ALITA
48	24	12	YOU COME (MCA)	ST-300 OF JOY FEATURING CAROL LEAMING
49	47	17	DIVA (TRIAL) (MCA)	CLIVE 69 FEATURING KIM COOPER
50	30	20	TIME MCA (MCA)	GLUCKS KNIGHT

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SALES SAMPLE OF 705 POINT OF SALE EQUIPPED NEW DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOURCER, INC.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL: # NUMBER/ARTIST/DISTRIBUTING LABEL)	ARTIST
1	3	14	***No. 1*** PLAYER'S ANTHEM (MCA)	JUNIOR M.A.F.A.
2	9	9	BOMBASTIC! THE SUMMERTIME (MCA)	SHAGGY
3	2	7	ONE MORE CHANCE/WHAT (MCA)	THE NOTORIOUS B.I.G.
4	4	16	CLAYTON YOU SEE ME (MCA)	THE NOTORIOUS B.I.G.
5	1	4	GUANTANAMO OF KICKIN' LOGS (MCA)	THE NOTORIOUS B.I.G.
6	6	4	THE BOMB! (THESE SOUNDS FALL) (MCA)	THE BUCKETHEADS
7	NEW	1	***HOT SHOT DEBUT*** PULL UP TO THE BUMPER (MCA)	PATRA
8	11	28	COME AND GET YOUR LOVE (MCA)	REAL MCCOY
9	9	14	BE THERE...YOU'RE ALIVE (MCA)	METHOD MANN'S J.B.
10	7	15	ON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (MCA)	MONICA
11	20	27	SUGAR HILL (MCA)	A2
12	12	13	FEEL ME FLOW (MCA)	NAUGHTY BY NATURE
13	NEW	1	LIVE III (MCA)	DNYX
14	10	7	SCREAM/CHILDHOOD (MCA)	MICHAEL JACKSON & JARRET JACKSON
15	8	8	FRECK N' YOU (MCA)	JOEED
16	14	23	SPRINKLE ME (MCA)	LA BOUCHE
17	21	22	LISTER ME TIC (MCA)	INJI KAMAZO
18	43	—	***GREATEST GAINER*** WHERE'S DA PARTY AT? (MCA)	DOUG E. FRESH
19	NEW	1	SCATMAN (MCA)	SCATMAN JOHN
20	16	16	YOU LOVE TO LOVE ME (MCA)	FATTH
21	19	12	WATERFALLS (MCA)	TLC
22	31	31	BROWN SUGAR (MCA)	GRANDELO
23	17	15	RELAX (MCA)	CRYSTAL WATERS
24	13	10	BEST FRIEND (MCA)	BRANDY
25	22	21	SURVIVAL OF THE FITTEST (MCA)	MOBB DEEP
26	29	17	TOTAL ECLIPSE OF THE HEART (MCA)	NICKI FRENCH
27	16	13	HEART OF GLASS (MCA)	BLONDIE
28	30	25	FALLIN' IN LOVE (MCA)	LA BOUCHE
29	25	19	GIRLSTOWN (MCA)	SUPER CAT
30	26	18	MY LOVE IS FOR REAL (MCA)	PATRA
31	32	30	I LIKE GUNS (MCA)	HEATHER B.
32	23	20	ALL GLOVES OFF (MCA)	GRAND PUBA
33	31	34	I GOT A LOT (MCA)	LUNIZ
34	24	12	SHIMMY SHIMMY (MCA)	OL DIRTY BASTARD
35	28	46	WAP (MCA)	RED J.
36	40	43	MIND BLOWN (MCA)	SMOOTH
37	41	43	BABY BABY (MCA)	CORONA
38	43	—	DIVANARMI LEATHERETTE (MCA)	CLIVE 69 FEATURING KIM COOPER
39	NEW	1	THERE WILL COME A DAY (MCA)	THE ABSOLUTE INTRODUCING SUZANNE PALMER
40	RE-ENTRY	3	FATTH (MCA)	THE LORDS OF THE UNDERGROUND
41	35	39	TAKE YOUR TIME (MCA)	MAX-A-MILLION
42	RE-ENTRY	2	POE LIFE (MCA)	MAC K.
43	NEW	1	HE'S MINE (MCA)	MOENSTET
44	27	29	BOB POPPAPAWING (MCA)	THE NOTORIOUS B.I.G.
45	28	30	FEELS SO GOOD (MCA)	XSCAPE
46	32	41	CHAMPION (MCA)	BULLY BANTON
47	50	2	ROUND & ROUND (MCA)	THEY
48	RE-ENTRY	3	SO MANY TEARS (MCA)	ZPAC
49	NEW	4	THE HORN RIDE (MCA)	E-N
50	RE-ENTRY	7	NEVA GO BACK (MCA)	SPECIAL ED

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DANCE TRAX

(Continued from preceding page)

climate over the airwaves spurs hope that the time is right for mainstream listeners to embrace this genre.

Meanwhile, rumors persist that Vengues and his beloved Sound Factory nightclub will resurface in a new Big Apple location before the close of '95. No one is responding for the record, just yet. We will keep you posted.

Denver-based indie Spinner Records is gathering the seeds of the hi-NRG community's perennial figures for a late-summer U.S. club tour that is cheekily billed as Spins-a-palooza. The jaunt will begin Aug. 31 at the Gay 90s Complex in Minneapolis

with Holly Oas, Vicki Shepard, and Viola Williams headlining. Shows might feature this genre.

And while you're feelin' as 'N'RGetic, check out Krom's Romeo's chapter take on the Cher chestnut "Save Up All Your Tears" (Chess Just Music). Yeah, yeah, we are sick of covers, too. But this one is too amusing to pass up. Applaud to the left, leader, Mark Albano, for displaying such moxie.

The rich history of the now-dormant Morin Records (arguably the most important and influential indie to ever emerge from New Jersey) is currently being captured

on "Morin Nonstop," a 17-cut compilation distributed by New York's Maxi Records. Among the tracks on the disc, sensually beat-mixed by producer/DJ Kerri Chandler, are such underground classics as "My Love" by Dee Dee Brava, "Celebration" by Imajo, and "She's Crazy" by Garfunkel. An essential reminder or the re-emergence of the New Jersey scene has led to the re-emergence of house music.

Speaking of New Jersey, the English-based Music USA Records is working overtime to fill the gap left by Morin with a heap o' post-hear singles. Top DJ priorities should be the return of Alexan-

der Hope on "Brothers And Sisters," helmed with a soulful hand by the long-absent Blaise, as well as "Lonely" by Deep-AD, which benefits from the ever-steady rhythm instincts of the Snax Production.

The U.K.'s reliably fab Freeform Records gave into the compilation game with "Let's Dance For Love," which plumbs through the label's vaults and reveals an A&R talent that has always underbuilt building a following bridge between the New York, London, and Jersey circuits. We are in quite a lather over memories generated by the Diamond

Temple jewel, "Love's Masquerade," and "True Love" by Raylene Brown. Join us. Finally, there is a useful new remix service on the block. EuroTracks is a company that is largely devoted to exposing and editing singles that are available only on import. Hopped up by former DJ, the remix service producer John Motter, the company should prove to be a key tool in bringing potential hits to stateside dancefloors. At a time when there are more remix services than any U.S. label can accommodate (or that, any DJ can really care about), this is a crafty little move... not to mention a possible gold mine.



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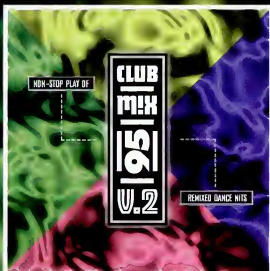
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2. COTTON EYE JOE (MAD COW MIX) - Rednex
3. LICK IT (20 FINGERS CLUB MIX) - Paula Abdul
4. MR. PERSONALITY (RADIO MIX) - Gillette
5. FAT BOY (J.J.'S CLUB MIX) - Max-A-Million
6. WHAT HOPE HAVE I (THE BIG MIX) - The Sphinx
7. GET READY FOR THIS (EAST ORANGE BOOTY MIX) - 2 Unlimited
8. YOOZIE ROLL (SET IT OFF DANCE VERSION) - 69 Roys
9. WANNA GET BUSY (CLUB MIX) - Reality
10. YOLANDA (CLUB MIX) - Reality
11. BACK 6 FORTH - Aaliyah

1. SHORT SHORT MAN (BASS MIX) - 28 Fingers featuring Gillette
2. WE ARE FAMILY (SURE IS PURE REMIX EDIT) - Sister Sledge
3. I LIKE TO MOVE IT (REKICK "MORE" CLUB MIX) - Real 2 Real
4. DREAM ON DREAMER (HEAVY MOTION MIX) - Brand New Heavies
5. DEFINITION OF A NUTTI (REMIX) - R. Kelly & Public Announcement
6. FUNK DAT (PVS 13 MIX) - Scept
7. MR. MEANER (SPIKE VOCAL) - Mack 10 featuring Jacqueline
8. YOU BRING ME JOY (BOP TIL 'U DROP MIX) - Rhythm Factor
9. I GET LIFTED (UNDERGROUND NETWORK MIX) - Barbara Tucker
10. WHAT'S UP (48'S MIX) - DJ Miko

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RECOGNIZE THE REAL

'All In Good Time' For Hummon Columbia Tries Unique Marketing Plan

BY DEBORAH EVANS PRICE

NASHVILLE—Conventional wisdom in the music industry usually follows the time-worn path of signing the act, creating anticipation, releasing a single, then hitting the airwaves.

However, Columbia is throwing conventionality out the window in introducing singer/songwriter Marcus Hummon by releasing the entire album, August 29, with no plans to release a single until December or January. The game plan is to put him on the road performing in clubs, introduce him to consumers by having them become acquainted with the album as a whole, then pursue radio airplay with a single.

Sony senior VP Scott Siman says the label has viewed Hummon's album, titled "All In Good Time," as unique from the others. "We said, 'If there's one thing we're not going to do, it's the same old thing.' We used different players, different studios, a different producer [Monroe Jones, whose previous credits include work in folk-rock, pop, and R&B]," Siman says. "We gave Marcus an incredible amount of latitude into how he wanted to make his own record—the kind of things not typically done with a new artist."

"A lot of the Nashville way is to use these certain players. [There are] four or five established producers—pick one of those... and get the same songwriters. I'm not criticizing the method of doing it, but I don't think that's the way you should do every record."

The Columbia staff shares Siman's enthusiasm for the unique strategy being taken with Hummon. "We all agreed what we didn't want to do here was take the cookie-cutter approach," says Debi Fleischer, Columbia's senior director of national promotion. "We felt we had an opportunity with an album as strong as this to go first to the public and take a different route and

create an identity and a base at the consumer level before going to country radio with that first single."

Siman thinks Hummon is the type of artist radio has been asking for, and that's why Sony decided to take this novel approach to his launch. "I think Marcus symbolizes the best Nashville has to offer as a writer and an artist," Siman says. "There's a lot of concern among radio stations about the quality of the music. A lot of consultants are talking about it, and we've been hearing rumblings for a really long time. I think what they've wanted was something fresh, something with energy, and something that's country. And I've told a few of them, 'Just wait, 'cause I think we've got something that fits the bill of what they're asking for, and it's Marcus Hummon.'"

Prior to signing with Columbia, Hummon made a name for himself as a popular live performer on the Nashville club scene with his band Red Wing, and also as a songwriter. Among the songs he's had recorded are Wynonna's hit "Only Love," Alabama's "Cheap Seats," and the title cut on Hal Ketchum's latest album, "Every Little Word." He's also had cuts done by Patty Loveless, Western Flyer, Doug Stone, and Michael Martin Murphy.

Hummon is pleased with Sony's approach to his album's release. "I feel real positive about the way it's been projected to me," he says. "It's a real pro-active stance. It's not in any way a move away from radio, because we're going to do that, too. We're very respectful of the marketplace and its needs. A real important part of all new country acts is the setup. We felt in my case I've honed what I do both as a writer and performer, so we thought, 'Why don't we just get a band... stand in front of them and sing the songs out there in front of people on a grass-roots level.'"

With that in mind, Sony let Hummon use his band to cut the album, and now the label is putting him out on the road to promote the new release. The club tour will begin Aug. 9 in Fort Wayne, Ind. Tom Gibson, VP of marketing and artist development at Columbia, says there are plans to place ads supporting Hummon's local appearances.

"We will focus on locally oriented advertising, print, or radio, but most likely print," Gibson says. "And obviously that advertising will be linked to both the date and with an appropriate retailer."

Gibson says the grass-roots efforts to promote Hummon will also include lots of mailings. "We have access to the promoters' mailing lists," Gibson says. "Most promoters and clubs have their own mailing lists. Many of these marketplaces have local songwriter associations because Marcus is a songwriter, we're using a lot of things like that. We're mailing a lot of postcards, because we feel like people who are clubbers or who are into people like Mark Wright and Don Cook, are either going to be on these songwriter association mailing lists or the mailing list of a local venue they go to, and we want to reach those consumers directly."

Though video plans have yet to be fi-

nalized, Gibson says a video campaign for the fall is planned to heighten awareness of the album and build toward the single's release. The first single hasn't been selected yet, and the release date hasn't been set. Gibson says the label is looking at December or January, after consumers have time to become familiar with the album.

Asked where he sees the record fitting in the country market, Hummon replies, "I really believe it's part of the overall mainstream picture. The music is not Joe Diffie. It's not Alan Jackson. It doesn't lean heavily toward traditional, but in my thinking it's part of (Continued on page 30)



Two-Stepping With Shelby. Magnatone recording artist Shelby Lynne recently gave a special benefit performance in Los Angeles for AmFAR, the American Foundation for AIDS Research. The benefit, "Two-Steppin' For The Cure II," honored Clint Black, Greg Louganis, and Liza Minnelli, among others, for their efforts supporting AIDS research. Pictured, from left, are Scott Ballo, Minnelli, Lynne, and Herbie Hancock.

Back in Nashville, RCA's Joe Galante Has High Standards And Lots Of Ideas

WELCOME HOME: Joe Galante, who has just finished his sixth months back in Nashville, has a unique business portfolio. This is the second time that Galante, now chairman of the RCA Label Group, has taken on the task of restructuring RCA's Music City operations. In 1982, Galante, then 31 and the youngest-ever head of a Nashville label, took charge of RCA Nashville and built it into the giant of Nashville companies. In 1980, he moved to New York to become president of RCA Records.



Galante is known as a very intense executive, and I asked RLG VP/GM Randy Goodman about working for the chairman.

"Joe sets such high standards here that he's constantly raising the hurdles and asking questions," he says. "Sometimes it's frustrating, but I prefer this kind of environment where you're constantly learning."

Nashville Scene recently talked at length with Galante. We offer here the thoughts of Chairman Joe:

ON THE NEW RCA: "Compared to the last 10 years, these last six months have been very rewarding. We have completely refocused the roster. We cut it in half. We had about 25 acts; now we're down to about 12. We've changed the entire organization. We have two labels [RCA, BNA] very focused on artist development and promotion, and then a central core operation [RLG] that is there to support the rest of the organization. I think the results are starting to show on the charts. Everything we've put out since January has been a top 10 record or better."

ON TALENT: "We've signed some really great singers, and that's the main thing we look at when we go to the roster together. We say, 'There are some really great singers here. We have this little rule: You have to be able to sing.' We've also infused some new talent into the production side of RCA, in terms of using people like Emory [Gordy Jr.] or reaching out to bringing in people like Mark Wright and Don Cook. The charts seem to be going the right direction."

"Kenny Chesney and Lorie Morgan are the first two records we have really worked on as RLG. Lorie's been out less than 30 days, and we're almost gold. I think Kenny

Chesney will have a gold-plus record. Alabama's last album was platinum, and I think this one will do better than that. And we're introducing Ty England. And then we have a Clint Black Christmas album coming with all new material. We're in the studio with Lari White, on the follow-up to her gold record. John Anderson's going into the studio. We signed a great new singer named Ray Vega—big voice, very distinctive, great look, sings in Spanish and English."

"Martini [McBride] has just finished a record that is going to be platinum-plus for her. Aaron Tippin just did a complete turnaround. He's put his music in our hands, and we've gone out and found a number of outside tunes for him, because he was writing most of his own records and we were hitting a wall."

ON COUNTRY IN GENERAL: "We're enjoying success in the country, but we're also enjoying a great deal of mediocrity in a lot of areas. You need a great song and a great singer. And if you don't have either, you didn't make it through the door. Today, you can have a good song or be a good singer, or be a fair singer with a good song, and make it through the door. So, instead of the hurdle being raised, I think it's been lowered. I don't think that musically we in Nashville have as much to be proud of as we did 10 years ago. I think we're making good music instead of great music in certain cases. Ten years ago, nobody would walk in and say, 'I've got a guy who wears a hat, he's good-looking, and you oughta see him in his jeans.'"

ON THE RADIO INFLUENCE: "There are new artists making mediocre records, and there are established artists making mediocre records. The problem that we have is that record companies don't control their roster size. Radio does. Radio does, because it says, 'I'm only gonna allow you to do this.' So, if you look at how many labels are out there and then you multiply that by how many new acts are coming in, you can see where the glut is. In pop music, we never were controlled by radio in the number of new acts we could sign, because we had a number (Continued on page 30)



by Chet Flippo



Decker Signs. ASCAP and EMI Music Publishing recently signed songwriter Gary Decker to their ranks. Pictured, from left, at the occasion are ASCAP's Connie Bradley and Ralph Murphy, Emi's Cella Froehling, and Decker (seated).



FOR WEEK ENDING AUGUST 5, 1995

SoundScapes

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
17	32	78	49	THE TRACTORS • ARISTA 13720 (9.5x15.95) ■■■	THE TRACTORS 2	
38	35	78	DAVID LEE MURPHY MCA 11004 (10.9x15.95) ■■■	WHAT ABOUT A BANG 36		
39	34	14	TY HERNDON CPT 6430750NY (7.5x15.1) ■■■	OUT MATTERED MOST 6		
40	45	62	5 BRYAN WHITE A&M 61642 (10.9x15.95) ■■■	BRYAN WHITE 40		
41	35	35	VINCE GILL ■■■ ARISTA 13047 (9.5x15.95) ■■■	WHEN LOVE FINDS YOU 2		
42	39	65	PAM TILLIS ■■■ ARISTA 18756 (9.5x15.95) ■■■	SWEETHEART'S DANCE 6		
43	40	42	5 DIAMOND RAY ■■■ ARISTA 18759 (9.5x15.95) ■■■	LOVE A LITTLE STRONGER 13		
44	42	33	PATTY LOPEZ ■■■ ARISTA 641480NY (9.5x15.95) ■■■	WHEN FALLEN ANGELS FLY 8		
45	41	32	MARY CHAPLIN CARPENTER ■■■ COLUMBIA 641267NY (10.5x15.1) ■■■	STONES IN THE ROAD 1		
46	37	41	56 DAVID BALL ■■■ WARNER BROS. 43562 (9.5x15.95) ■■■	THINKING I PROBLEM 6		
47	46	28	JEFF FOWKERTY LAURENCE HYENA 2020 (4.5x5.5x1) ■■■	THE REDNECK TEST VOLUNTEER 43		
48	53	6	KENNY CHESNEY ■■■ DMA 66603CA (9.5x15.95) ■■■	ALL I NEED TO KNOW 31		
49	50	47	14 GEORGE STRAIT ■■■ MCA 10051 (10.9x15.95) ■■■	PURE COUNTRY (SOUNTRACKE) 1		
50	47	46	16 MARY CHAPLIN CARPENTER ■■■ COLUMBIA 641267NY (10.5x15.1) ■■■	COME ON COME ON 6		
51	48	55	43 TOBY KEITH ■■■ POLYDOR NMDALL 523407 (10.9x15.95) ■■■	BOOMTOWN 5		
52	62	6	8 JAMES HOUSE CPT 57501 (7.5x15.1) ■■■	DAYS GONE BY 52		
53	51	54	53 WILLIE NELSON COLUMBIA 6418450NY (9.5x15.95) ■■■	SUPPER HITS 33		
54	55	52	11 4 RUNNER POLYDOR NMDALL 527379 (9.5x15.95) ■■■	4 RUNNER 27		
55	56	48	205 BRUCKER & OURN ■■■ ARISTA 18668 (9.5x15.95) ■■■	BRAND NEW MAN 3		
56	52	49	146 ALAN JACKSON ■■■ ARISTA 18731 (10.5x15.95) ■■■	LOVE ABOUT LUVIN' (AND A LITTLE 'BOUT LOVE) 17		
57	49	37	15 VARIOUS ARTISTS COLUMBIA 6702050NY (4.5x15.95) ■■■	NASCAR: RUNNIN' WIDE OPEN 13		
58	60	83	24 RHETT AKINS DECCA 11056MCA (10.9x15.95) ■■■	A THOUSAND MEMORIES 49		
59	57	69	3 THE MOFFATT'S POLYDOR NMDALL 527713 (9.5x15.95) ■■■	THE MOFFATT'S 57		
60	53	45	40 VARIOUS ARTISTS ■■■ ARISTA 18716 (10.9x15.95) ■■■	KEITH WHITLEY'S TRIBUTE ALBUM 29		
61	54	54	126 BRUCKER & OURN ■■■ ARISTA 18716 (10.9x15.95) ■■■	HARD WORKING MAN 2		
62	58	56	141 JOHN MICHAEL MONTGOMERY ■■■ ATLANTIC 824240Z (9.5x15.95) ■■■	LOVE'S A DANCE 4		
63	61	50	48 CHARLIE DANIELS CPT 6418050NY (5.5x15.95) ■■■	SUPPER HITS 50		
64	63	59	118 FAITH HILL ■■■ WARNER BROS. 43569 (9.5x15.95) ■■■	TAKE ME AS I AM 7		
65	61	57	19 JEFF FOWKERTY LAURENCE HYENA 2020 (4.5x5.5x1) ■■■	THE ORIGINAL 54		
66	59	59	16 VARIOUS ARTISTS ■■■ ARISTA 18716 (10.9x15.95) ■■■	COME TOGETHER: AMERICA SALLUTES THE BEATLES 13		
67	73	—	44 MARK CHESNUT ■■■ DECCA 110943CA (10.9x15.95) ■■■	WHY I WANTED TO LIVE 15		
68	65	61	17 JEFF FOWKERTY LAURENCE HYENA 2020 (4.5x5.5x1) ■■■	SOLD OUT 57		
69	65	67	13 LITTLE TEXAS ■■■ WARNER BROS. 43739 (9.5x15.95) ■■■	KICK A LITTLE 18		
70	75	—	20 JOHN BERRY ■■■ CAPITOL NMDALL 50472 (9.5x15.95) ■■■	JOHN BERRY 13		
71	67	70	97 LARI WHITE ■■■ CAPITOL 65395 (9.5x15.95) ■■■	WISHES 24		
72	72	78	98 GARTH BROOKS ■■■ CAPITOL NMDALL 50457 (10.5x15.95) ■■■	IN PEACE 2		
73	RE-ENTRY	78	78 HANK WILLIAMS, JR. ■■■ HUGO CMC 7789C09Z (9.5x15.95) ■■■	HOG WILD 15		
74	56	90	57 MARTINA MCBRIDE ■■■ ARISTA 67261 (9.5x15.95) ■■■	THE WAY THAT I AM 10		
75	RE-ENTRY	111	112 LITTLE TEXAS ■■■ WARNER BROS. 43739 (9.5x15.95) ■■■	BOG TIME 10		

● Albums with the greatest sales gains this week. ● Recording Industry of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most top prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows that's largest cost increase. Percent Off indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

FOR WEEK ENDING AUGUST 5, 1995

THIS WEEK	LAST WEEK		WKS ON CHART
14	14	COLLIN RAYE ▲ CMC 47468/SONY (R) 98 (133 98)	ALL I CAN BE
15	12	ALABAMA ▲ RCA 65475 (7 98) 13 96	ALABAMA LIVE
16	17	WYNNONA ▲ CUMB 10575/MS (10 98) 15 50	WYNNONA
17	14	PATSY CLINE MCA 41034 (7 98) 12 50	THE PATSY CLINE STORY
18	—	SHANIA TWAIN MERCURY NADWILLE 511422 (9 50) 15 50	SHANIA TWAIN
19	17	ALAN JACKSON A&M 65475 (7 98) 13 50	DON'T ROCK THE JUNKBOX
20	14	WAYNE JENNINGS ▲ RCA 45007 (5 98) 15 50	GREATEST HITS
21	14	GARTH BROOKS ▲ CAPITOL NADWILLE 90357 (7 50) 13 50	GARTH BROOKS
22	20	TRAVIS TRITT ▲ WARNER BROS. 15015 (10 50) 15 50	T-R-O-U-B-L-E
23	22	JOHN ANDERSON ▲ EMI 61029/RCA (9 50) 13 50	SEMPER PAROLE
24	21	GEORGE STRAIT ▲ MCA 16450 (9 50) 15 50	TEN STRAIT HITS
25	—	WYNNONA ▲ CUMB 10522/MCA (10 98) 15 50	TELL ME WHY

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.



by Wade Jessen

REMEMBRANCE: Charlie Rich, the Country Music A-list's male vocalist of the year and 1974 entertainer of the year, died July 25 in Hammond, La., from a blood clot on the lung (see story, page 10). Rich gained popularity as a Memphis-based jazz and blues artist during the '50s leading the Velvetones. Affectionately dubbed "the Silver Fox" during his country heyday, Rich joined Sam Phillips' Sun label as a session pianist and staff writer. During his tenure there, he wrote, arranged, and played on sessions for Jerry Lee Lewis, Johnny Cash, and Roy Orbison. Rich became a teen idol with his 1960 hit, "Johnny Weekends," and resurfaced on the charts in 1965 with "Mo'bin Sam." Rich's country recordings were the result of a 1968 contract with Epic, however, his breakthrough hit, "I Take It On Home," came in 1972. Rich posted a total of 9 No. 1 country hits, and 8 other top 10 singles, including the crossover hits "The Most Beautiful Girl," and "Behind Closed Doors" in 1973. During a five-week period in 1974, three separate Rich titles held the top three slots on Billboard's Top Country Albums chart without interruption.

SOUTHERN FLOWERS: Jeff Foxworthy's brand of backwoods humor earned him Hot Shot Debut honors on Billboard's Top Country Albums, as his sophomore Warner Bros. set, "Comes Rednecks Play," blasts onto that chart at No. 3 and enters The Billboard 200 at No. 14. Foxworthy, a former computer engineer from Atlanta, began working the comedy club circuit in the mid-'80s, eventually landing a spot on NBC's "The Tonight Show." Since then, the comedian has appeared more than 10 times on that show, has starred in two Showtime specials, has been nominated for two ACE awards, is featured in Alan Jackson's new video for "I Don't Even Know Your Name," and has inked a deal to star in an ABC prime-time sitcom, "The Jeff Foxworthy Show," which debuts later this year. Foxworthy's Warner Bros. and Laughing Hyenas sets post cumulative sales this week of more than 79,000 units. "Party All Night," the first single from "Comes Rednecks Play," moves 56-53 on Hot Country Singles & Tracks and debuts on Top Country Singles Sales at No. 14. The accompanying video features labeleste Little Texas.

HOLY MATRIMONY: Alan Jackson's lament of an unwitting marriage to a semi-toothless waitress, "I Don't Even Know Your Name" (Arista), soars to the top of Billboard's Hot Country Singles & Tracks, his 11th No. 1 on our airplay-driven singles chart. Jackson, a former mail-room worker and cable outlet TNN, first appeared on that chart in 1989 with "Blue Blooded Woman." Jackson's first No. 1 single was 1991's "I'd Love You All Over Again," written as an anniversary present for his Denise.

AIRES AND STRATS: George Strait is our lone Airplay award winner (21-18) on Billboard's Hot Country Singles & Tracks with "Lead On," the title cut from his most recent MCA collection. The ballad was written by Dean Dillon and Alabama's Teddy Gentry. Dillon has penned several Strait hits, including "The Chair," "Nobody in Her Right Mind," "It Ain't Cool To Be Crazy Anymore," "You're From Property," and "Famous Last Words of A Fool." Meanwhile, Faith Hill posts our Hot Shot debut entry at No. 58 with "Let's Go To Vegas," the first single from her forthcoming album on Warner Bros.

NASHVILLE SCENE

(Continued from page 28)

of formats and (b), there were years between records. Country is on a cycle basis. So, we need to look at the ability to expand our rosters. When I left, the heavy buyer bought maybe 12 to 14 records a year. Heavy buyer went up to 24 to 36 records a year. You see a lot of acts going gold. People are saying, 'I like that song. I'll buy the album.' Before, you had to have three hits, four hits before, you can have one hit now and you're there.

"This audience is more like a mainstream pop audience than a traditional country marketplace, and I think a lot of broadcasters are trying to hold it back to a core. Country needs to have that ability to be wider."

ON THE FUTURE: "In New York, I had the will to choose from. Here, I have 214 or 125 radio stations to choose from, depending on what trade you're looking at. If we restrict it, it's gonna get stale, and we're already having people on the younger side because of Sheryl Crow and Hootie & the Blowfish. We shouldn't be restricted in trying to get to those kids. We're already having more influences, both as consumers and as artists, and we should allow them to explore a little bit more.

"We're not limited by money. Any of these labels here could sign double the number of acts. We shouldn't have to say, 'We gotta keep it small because I can't get anybody else through the door, and you'll have to wait five years.' Because we're gonna miss some things. I shudder to think if the Eagles walked through the door today, what would you do? Say, 'Sorry'?"

"The rules we're creating don't make any market sense because of radio. I understand what they have to do because of advertising, but good broadcasters allow that creativity to surface in terms of new artists."

ON WHAT COUNTRY NEEDS:

"We need stars. We have not replaced the promotional orientated stars that we had in a way. Jennings, Willie Nelson, Dolly Parton, Kenny Rogers, and folks like that. We've had Reba for years, we've had Alabama, we've had George Strait, and we've had a few other people who came along. But they are not people who can go to Nassau Coliseum or Madison Square Garden and fill it."

ON THE MARKET: "Quite honestly, there are some labels in town that are trying to jump in on the 'let's get rich quick' scheme, and their music isn't up to par. Well, that's the marketplace. If my music isn't up to par, I've got to deal with that. I don't get off on just getting records on the chart. I've got to sell them. That's how I make my money. The marketplace feels that information back to us, through SoundScan or RDS [Broadcast Data Systems], so I don't think we'll ever get back to the 'Urban Cowboy' days where we were just manufacturing stuff and were just shipping

stuff out. There are too many systems controls now to allow that to happen again."

"That comes up all the time at seminars. We're not gonna do 'Urban Cowboy' again. No, we're not. We're also not gonna make pop records. We're not aiming at top 40 radio. We're aiming at country radio—or an audience. And if you want to be partners with us on that, great. And, if not, then we've got to kind of figure out as a town how we can get to some of these folks. Because otherwise we're gonna lose them. And we're gonna get real stale."

'ALL IN GOOD TIME' FOR HUMMON

(Continued from page 28)

the country music picture. I'm an example of a changing demographic. There haven't been a lot of artists from the East Coast, yet country music is so national in its scope. It's only natural that people who are coming from different regions have slightly different influences.

"I believe I have two particular strengths. One of them is as a country rock artist who really drives home a song in an organic way... and the other strength is ballads and sounds that move into the pop realm on the other side my feelings. I almost expect of them, as a performer, a response. These are songs that seek to be responded to at the level of the heart."

"Fischer says she thinks radio will respond positively to Hummon's music."

"His songs are strong, and they totally fit the context of country radio. No, they are not traditional songs and he doesn't 'sway' a hat, but his music fits in with what's going on on the radio."

Wade Hayes and Rick Trevino are two recent Columbia success stories, and Sony executives hope Hummon is next on the list. "More and more, we are looking at each of our releases in a very individual way and examining our artists and their music," Gibson says. "Our intention is to take their individuality and market it in unique ways, but not just for the sake of being unique. We want to take the individuality of our artists and build on their strengths. Every record should have a different plan, because every artist is different."



Clark M. Murphy. Mercury Records' Adam Terk visited with Handman reps at Dave & Buster's in Atlanta. Pictured, from left, are PolyGram Distributors sales representative Pete Heldt, Clark Handman sales manager Sam Freeman, Handman regional VP Gene Brown, and Handman buyer Wayne Yochum.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

1 TITLE Publisher - Licensing Div. Sheet Music Div.	20 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
21 HONOLULU (Shirley Ann, BMI/ASCAP/Inf.)	21 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
22 ALL I NEED TO KNOW (Don Henley, ASCAP/Inf.)	22 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
23 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	23 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
24 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	24 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
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75 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	75 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
76 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	76 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
77 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	77 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
78 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	78 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
79 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	79 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)
80 AND THE MUSIC (Shirley Ann, BMI/ASCAP/Inf.)	80 CRYSTAL LOVE (Cory Wells, ASCAP/Inf.)

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

◆ Records showing an increase in detections over the previous week, regardless of chart movement. Answer awarded to those records which attain 3000 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette, single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi single availability. (T) Vinyl maxi single availability. (V) Vinyl single availability. (X) CD maxi single availability. © 1995, BPI/BMG Communications.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND HIGH-VALUE DEPOSITS COLLECTED, SAMPLED, AND PROVIDED BY SoundScan.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED
FOR WEEK ENDING AUGUST 5, 1995

BILLBOARD AUGUST 5, 1995

Artists & Music



by John Lannert

A DREAM FOR ALL: When Selena was alive, the Tejano/pop superstar never realized how big she had become. Now the question is, How big is the slain idol going to become in death?

Certainly, the top-rated numbers already speak for themselves. "Dreaming Of You" bows with a jaw-dropping debut at the top of The Billboard 200 and is the first album containing a majority of Spanish-language material to reign supreme on that chart. Likewise, "Dreaming Of You" rules at No. 1 on The Billboard Latin 50, where the bilingual package will likely remain until the next Selena album is released.

On Hot Latin Tracks, Selena is running Nos. 1 and 3 with the weepy-eyed ranchera standard "Tu Solo Tu"—her seventh chart-topper—and the sensuous narrative "I Could Fall In Love."

A quick check at Anglo and Latino retail confirms that Selena has crossed within and beyond the Latino market. Anglos are scooping up "Dreaming Of You," and so are many Latinos who had never heard of Selena until recently.

Concurrently, "I Could Fall In Love" is gathering momentum on Anglo radio, thereby spurring increased general market sales and media attention. Robust international sales are sure to follow as Selena's celebrity spills over to Europe, Asia, and Latin America.

Like a nascent hurricane gathering strength over the open sea, the Selena phenomenon continues to burgeon inexorably to a proportion that eventually will be no less mythical for Latinos than the fabled legacy left behind for Anglos by another beloved musical legend—Elvis Presley.

This comparison might sound like a blasphemous stretch of imagination to many, but bear in mind that when Hollywood puts out a biopic of Selena next year, the touching story of her rags-to-riches life will be a blockbuster film that finally opens completely the gates of mainstream entertainment to all Latinos.

Then the crossover dream so cherished by Selena when she was alive will have been fully realized—and made much closer to reality for Latino entertainers of all stripes who aspire to follow in her footsteps.

SARZO BOWS LABEL: Cuban-born bassist/producer Rudy Sarzo, who has played with well-known rock acts Ozzy Osbourne, Quiet Riot, and Whitesnake, has launched his own rock imprint, Sarzo Music. The label's first release, "Generación Mutante" by Argentinian hard rockers Logos, is due out in September. Sarzo produced the album.

STATISTIDE BRIEFS: SoundScan has signed two California retailers as reporters for The Billboard Latin 50: Discos Asteca (three stores) and Discoteca Linda (two stores) . . . Latino independent retail chain Ritmo Latino has relocated its corporate headquarters to Neptune, N.J. . . . Karen is now being distributed by PolyGram Latino for all product except "Grandes Exitos De Juan Luis Guerra 400," which (Continued on page 39)

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Billboard

FOR WEEK ENDING AUGUST 5, 1995

Hot Latin Tracks™

AMERICAN CHINA SYSTEMS
Electronic Chart Systems

WEEK				LAST WEEK		2 WEEKS		WEEKS		ON CHART		ARTIST		TITLE			
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPORTED BY BROADCASTERS ON AIRPLAY TRACKS FOR THE WEEK OF ELECTRONICALLY MANIPULATED 24 HOURS A DAY, 7 DAYS A WEEK.												PRODUCER (NONO)					
# NO.1																	
1	1	1	4	SELENA	TU SOLO TU							HERMANITO (WET LIPS)					
				13	M. A. SOLY S LYS BUKIS	UNA MUJER COMO TU							TU ES MI MUJER				
2	3	4	6	SELENA	I COULD FALL IN LOVE							TU QUE ME QUIERES					
3	2	3	6	M. A. SOLY S LYS BUKIS	TU QUE ME QUIERES							TU QUE ME QUIERES					
4	4	2	4	JUAN GABRIEL	EL PALO							JUAN GABRIEL					
5	5	8	5	AGUIA ILEGAS	AGUIA UOLU, AGUIA SAL							AGUIA UOLU, AGUIA SAL					
6				BRONCO	QUE QUE HAN LLEGADO							BRONCO Y LA ESPERANZA					
7	6	5	11	LA MANIA	MACHISTONERO (S. B. ARAGON)							MACHISTONERO (S. B. ARAGON)					
8	8	13	5	M. A. SOLY S LYS BUKIS	NO HAN PARADO DE LOVER							TU QUE ME QUIERES					
9	11	16	5	MARTA SANCHEZ	QUE DICE LA VERDAD							TU QUE ME QUIERES					
10	14	15	6	LOS FUGITIVOS	MIEN SOY TU SIN LA							MIEN SOY TU SIN LA					
11	9	7	9	BANDA ZETA	PRESUMIDAS S.A.							TU QUE ME QUIERES					
12	12	9	7	TI RANOS DEL NORTE	TAL PARA CUAL							TU QUE ME QUIERES					
13	10	11	10	MARC ANTHONY	TE CONOZCO BIEN							TU QUE ME QUIERES					
14	13	14	5	LIBERACION	PARA ESTAR CONTIGO							TU QUE ME QUIERES					
15	16	18	4	EDNITA MIAZARIO	GATA SIN LUNA							TU QUE ME QUIERES					
16	16	12	12	VICENTE FERNANDEZ	AQUÍ ME QUEDA EL ALMA							TU QUE ME QUIERES					
17	22	21	5	THE BARRIO BOYZ	NO ME DEJE							TU QUE ME QUIERES					
18	15	10	7	LOS TIGRES DEL NORTE	EL EJEMPLO							TU QUE ME QUIERES					
19	25	-	2	TITO ROSA	ESPERANZA							TU QUE ME QUIERES					
20	19	20	9	JERRY RIVERA	MAGIA							TU QUE ME QUIERES					
21	21	23	5	PEDRO FERNANDEZ	SI TE VAS							TU QUE ME QUIERES					
22	20	17	10	INTOCABLE	PARECE QUE NO							TU QUE ME QUIERES					
23	17	19	7	MILLIE	ESTARE MOS JUNTOS							TU QUE ME QUIERES					
24	24	22	10	FITO OLIVARES	EL PASO DEL CANGURO							TU QUE ME QUIERES					
25	31	-	-	LOS DEL RIO	MACANEA							TU QUE ME QUIERES					
26	29	27	6	LOS MIER	CORAZON ANGEL							TU QUE ME QUIERES					
NEW	1	1	1	LOS HUMILDES HENES, AYALA	NO PUEDE VIVIR SIN							TU QUE ME QUIERES					
NEW	1	1	1	HECTOR TRICHOE	MURRI PROHIBIDA							TU QUE ME QUIERES					
27	37	-	2	LA OFERENZIA	TU RES							TU QUE ME QUIERES					
NEW	1	1	1	ANA GABRIEL	NO TENGO ORENO							TU QUE ME QUIERES					
28	37	38	3	LOS CUERPOS DEL NORTE	EL GATO DE CHIHUALUA							TU QUE ME QUIERES					
29	30	31	3	EMILIO	TU RES							TU QUE ME QUIERES					
30	NEW	31	1	CLAUDIO	TU RES							TU QUE ME QUIERES					
31	28	29	3	ONATO & ESTEFANO	TU RES							TU QUE ME QUIERES					
32	28	29	3	IRIDIAN	CUMBIA TRINITY							TU QUE ME QUIERES					
33	34	26	8	NIARA	LA MUJER DE PLATA							TU QUE ME QUIERES					
34	28	30	3	M. A. SOLY S LYS BUKIS	SI YA NO TE VUELVO A VER							TU QUE ME QUIERES					
35	39	-	-	JAILENE	PERO NO							TU QUE ME QUIERES					
36	38	-	-	RAUL MATEA	VEN DEVORAME OTRA VEZ							TU QUE ME QUIERES					
37	40	40	5	BANAN MAGNET	COMO LA LUNA							TU QUE ME QUIERES					
POP														TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATATIONS														18 STATATIONS		54 STATATIONS	
1 MANA WHEELER				10 MARC ANTHONY				10 SELENA				TU SOLO TU					
2 MANA WHEELER				21 TITO ROSA				21 JUAN GABRIEL				AGUIA UOLU, AGUIA SAL					
3 MARTA SANCHEZ				3 JERRY RIVERA				3 BRONCO				QUE QUE HAN LLEGADO					
4 EDNITA MIAZARIO				4 HECTOR TRICHOE				4 LA MANIA				MACHISTONERO (S. B. ARAGON)					
5 SELENA				5 SELENA				5 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
6 AGUIA ILEGAS				6 ZONA ROJA				6 TITANOS DEL NORTE				FONOS					
7 M. A. SOLY S LYS BUKIS				7 JEROME DEL LANT				7 BANDA ZETA				PRESUMIDAS S.A.					
8 LA MANIA				8 BOLA TANGA				8 LOS FUGITIVOS				MIEN SOY TU SIN LA					
9 PORTO LANTO				9 FITO OLIVARES				9 LIBERACION				PARA ESTAR CONTIGO					
10 PEDRO FERNANDEZ				10 PEDRO FERNANDEZ				10 PEDRO FERNANDEZ				SI TE VAS					
11 THE BARRIO BOYZ				11 THE BARRIO BOYZ				11 THE BARRIO BOYZ				NO ME DEJE					
12 KARLA ROSEN				12 KARLA ROSEN				12 KARLA ROSEN				LA MUJER DE PLATA					
13 DONATO & ESTEFANO				13 DONATO & ESTEFANO				13 DONATO & ESTEFANO				VEN DEVORAME OTRA VEZ					
14 CLAUDIO				14 CLAUDIO				14 CLAUDIO				COMO LA LUNA					
15 WILKINS				15 WILKINS				15 WILKINS				INTOCABLE					
16 ROSARIO				16 ROSARIO				16 ROSARIO				ESPERANZA					
17 M. A. SOLY S LYS BUKIS				17 M. A. SOLY S LYS BUKIS				17 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
18 M. A. SOLY S LYS BUKIS				18 M. A. SOLY S LYS BUKIS				18 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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24 M. A. SOLY S LYS BUKIS				24 M. A. SOLY S LYS BUKIS				24 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
25 M. A. SOLY S LYS BUKIS				25 M. A. SOLY S LYS BUKIS				25 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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47 M. A. SOLY S LYS BUKIS				47 M. A. SOLY S LYS BUKIS				47 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
48 M. A. SOLY S LYS BUKIS				48 M. A. SOLY S LYS BUKIS				48 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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55 M. A. SOLY S LYS BUKIS				55 M. A. SOLY S LYS BUKIS				55 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
56 M. A. SOLY S LYS BUKIS				56 M. A. SOLY S LYS BUKIS				56 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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58 M. A. SOLY S LYS BUKIS				58 M. A. SOLY S LYS BUKIS				58 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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62 M. A. SOLY S LYS BUKIS				62 M. A. SOLY S LYS BUKIS				62 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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67 M. A. SOLY S LYS BUKIS				67 M. A. SOLY S LYS BUKIS				67 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
68 M. A. SOLY S LYS BUKIS				68 M. A. SOLY S LYS BUKIS				68 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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70 M. A. SOLY S LYS BUKIS				70 M. A. SOLY S LYS BUKIS				70 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
71 M. A. SOLY S LYS BUKIS				71 M. A. SOLY S LYS BUKIS				71 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
72 M. A. SOLY S LYS BUKIS				72 M. A. SOLY S LYS BUKIS				72 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
73 M. A. SOLY S LYS BUKIS				73 M. A. SOLY S LYS BUKIS				73 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
74 M. A. SOLY S LYS BUKIS				74 M. A. SOLY S LYS BUKIS				74 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
75 M. A. SOLY S LYS BUKIS				75 M. A. SOLY S LYS BUKIS				75 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
76 M. A. SOLY S LYS BUKIS				76 M. A. SOLY S LYS BUKIS				76 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
77 M. A. SOLY S LYS BUKIS				77 M. A. SOLY S LYS BUKIS				77 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
78 M. A. SOLY S LYS BUKIS				78 M. A. SOLY S LYS BUKIS				78 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
79 M. A. SOLY S LYS BUKIS				79 M. A. SOLY S LYS BUKIS				79 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
80 M. A. SOLY S LYS BUKIS				80 M. A. SOLY S LYS BUKIS				80 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
81 M. A. SOLY S LYS BUKIS				81 M. A. SOLY S LYS BUKIS				81 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
82 M. A. SOLY S LYS BUKIS				82 M. A. SOLY S LYS BUKIS				82 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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84 M. A. SOLY S LYS BUKIS				84 M. A. SOLY S LYS BUKIS				84 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
85 M. A. SOLY S LYS BUKIS				85 M. A. SOLY S LYS BUKIS				85 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
86 M. A. SOLY S LYS BUKIS				86 M. A. SOLY S LYS BUKIS				86 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
87 M. A. SOLY S LYS BUKIS				87 M. A. SOLY S LYS BUKIS				87 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
88 M. A. SOLY S LYS BUKIS				88 M. A. SOLY S LYS BUKIS				88 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
89 M. A. SOLY S LYS BUKIS				89 M. A. SOLY S LYS BUKIS				89 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
90 M. A. SOLY S LYS BUKIS				90 M. A. SOLY S LYS BUKIS				90 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
91 M. A. SOLY S LYS BUKIS				91 M. A. SOLY S LYS BUKIS				91 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
92 M. A. SOLY S LYS BUKIS				92 M. A. SOLY S LYS BUKIS				92 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
93 M. A. SOLY S LYS BUKIS				93 M. A. SOLY S LYS BUKIS				93 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
94 M. A. SOLY S LYS BUKIS				94 M. A. SOLY S LYS BUKIS				94 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
95 M. A. SOLY S LYS BUKIS				95 M. A. SOLY S LYS BUKIS				95 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
96 M. A. SOLY S LYS BUKIS				96 M. A. SOLY S LYS BUKIS				96 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
97 M. A. SOLY S LYS BUKIS				97 M. A. SOLY S LYS BUKIS				97 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
98 M. A. SOLY S LYS BUKIS				98 M. A. SOLY S LYS BUKIS				98 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					
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100 M. A. SOLY S LYS BUKIS				100 M. A. SOLY S LYS BUKIS				100 M. A. SOLY S LYS BUKIS				TU QUE ME QUIERES					

THE Billboard Latin 50™

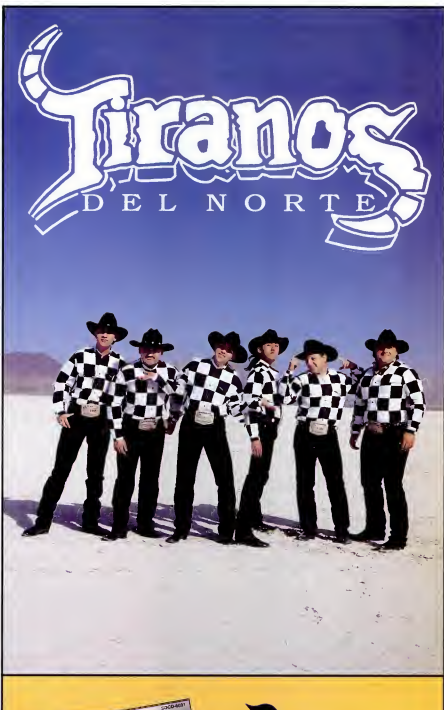


Compiled from a national sample of retail stores and track sales (airplay, clubplay, and previewing)

WEEK	LAST	WEEK	ARTIST	LABEL & NUMBER/REGISTRATION LABEL	TITLE
1	NEW	1	SELENA	EMI LATIN 50250	DREAMING OF YOU
			*** HOT SHOT DEBUT/No 1 ***		
2	1	70	SELENA	EMI LATIN 50250	AMOR PROHIBIDO
3	7	17	GIPIY KINGS	NOVENA 785154S	THE BEST OF GIPIY KINGS
4	3	30	SELENA	EMI LATIN 50250	12 SUPER EXITOS
5	8	3	JULIO IGLESIAS	SONY 51550	LT CARRETERA
6	4	18	SELENA	EMI LATIN 50270	LIVE!
7	5	33	SELENA	EMI LATIN 50250	ENTRE A MI MUNDO
8	NEW	7	JUAN GABRIEL	ARJOLA 2156078MG	EL MEXICO QUE SE NOS FUE
9	7	9	JERRY RIVERA	SONY 51550	MAGIA
10	5	43	LUIS MIGUEL	WEA LATIN 50250	SEGUNDO ROMANCE
11	10	14	SELENA Y GRACIELA BELTRAN	EMI LATIN 50250	LAS REINAS DEL PUEBLO
12	14	14	MANA	WEA LATIN 5170	CUANDO LOS ANGELES LLORAN
13	8	9	MANC ANTHONY	SONY LATIN 8010210M	TODOS A SU TIEMPO
14	11	5	VARIOUS ARTISTS	NOVENA 3018	CUMBIA TRISTE
15	13	13	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
16	NEW	7	LOS HERMANOS ROSARIO	MARINER/IMPACTO/IMPACTO LATIN	LOS QUEJIDOS DEL SANO
17	17	21	LA MUJER ADELANTE	SONY 51550	EXITOS EN VIVO
18	7	8	JUAN LUIS GUERRA 440	KAREN 151208MG	GRANDES EXITOS
19	5	8	ALBERTA C.	DISCANT MOON/NOVA 500000	NO SE PARECE A NADA
20	13	109	GLORIA ESTEFAN	EMI LATIN 50250	MI TIENDA
21	15	17	VARIOUS ARTISTS	NOVENA 3182	MERENGUE EN LA CALLE 8 '95
22	14	14	BRONCO	FONOVISA 6030	ROMPIMIENTO BARRERAS
23	15	109	LUIS MIGUEL	WEA LATIN 50250	ROMANCE
24	30	14	M. A. SOLIS Y LOS BUKIS	FONOVISA 6000	POR AMOR A MI PUEBLO
25	0	0	LOS DEL RIO	ARJOLA 115703MG	A MI ME GUSTA
26	22	43	INDI	SONY LATIN 813735MG	CIENEN QUE SOY
27	15	0	VICENTE FERNANDEZ	SONY 51550	ALUNQUE ME QUELA EL ALMA
28	27	8	LOS PALMOS	SONY 51550	EL GANADOR
29	46	2	LOS FUGITIVOS	NOVENA 3305	ILUSIONES
30	31	18	GRACIELA BELTRAN	EMI LATIN 50250	TESORO
31	21	19	THE BARRIO BOYZ	GSA 52040000 LATIN	UNA VEZ MAS
32	29	109	LINDA RONST/DT	ELEKTRA 1070500S	CANCIONES DE MI PADRE
33	24	8	INTOCABLE	EMI LATIN 50250	OTRO MUNDO
34	14	22	PEDRO FERNANDEZ	POLYGRAM LATIN 126 175	MI FORMA DE SENTIR
35	33	11	LAURA PAUSINI	WEA LATIN 90156	LAURA PAUSINI
36	32	109	MANA	WEA LATIN 90156	DONDE JUGARON LOS NIÑOS
37	14	64	CARLOS VIVES	POLYGRAM LATIN 516 88	CLASICOS DE LA PROVINCIA
38	34	8	VARIOUS ARTISTS	ARJOLA 29136MG	MARCARENA MIX
39	42	16	LITTLE JOE	TEAHO 43000000	REUNION '95
40	43	29	EL GENERAL	LCA 215900MG	ES MUNDILO
41	24	8	HOMETOWN BOYS	FONOVISA 12002	MIRE JAMBO
42	35	45	LA DIFERENCIA	ARJOLA 1070500S	LA DIFERENCIA
43	29	109	SOUNDTRACK	ELEKTRA 1070500S	THE MAMBO KINGS
44	50	34	EMILIO	EMI LATIN 29116	SOUNDLIFE
45	17	17	VARIOUS ARTISTS	MAR 81550000	MERENGUE MIX 2
46	34	109	GIPIY KINGS	ELEKTRA 1070500S	GIPIY KINGS
47	NEW	7	TITO ROJAS	M.F. 0402	POR DERECHO PROPIO
48	36	12	SOUNDTRACK	EASTWEST 617400S	MY F/MILY
49	RE-ENTRY	ROCIO DUCAL	ARJOLA 272200MG	HAY AMORES Y AMORES	
50	44	13	REY RUIZ	SONY 81545	EN CUERPO Y ALMA

POP	THOPICAL/SALA	REGIONAL MEXICAN
1 SELENA	1 JERRY RIVERA	1 SELENA
2 DREAMING OF YOU	2 MANC ANTHONY	2 AMOR PROHIBIDO
3 GIPIY KINGS	3 NOVENA 785154S	3 SELENA
4 THE BEST OF GIPIY KINGS	4 TITTO A SU TIEMPO	4 EMILIO
5 JULIO IGLESIAS	5 LOS HERMANOS ROSARIO	5 SELENA
6 LT CARRETERA	6 MARINER/IMPACTO/IMPACTO LATIN	6 ENTRE A MI MUNDO
7 LUIS MIGUEL	7 LOS QUEJIDOS DEL SANO	7 JUAN GABRIEL
8 WEA LATIN 50250	8 JUAN LUIS GUERRA 440	8 EL MEXICO QUE SE NOS FUE
9 ROMANCE	9 KAREN 151208MG	9 GRACIELA BELTRAN
10 MANA	10 MARINER/IMPACTO/IMPACTO LATIN	10 LAS REINAS DEL PUEBLO
11 CUANDO LOS ANGELES LLORAN	11 ALBERTA C.	11 CUMBIA TRISTE
12 LUIS MIGUEL	12 DISCANT MOON/NOVA 500000	12 VARIOS ARTISTAS
13 ROMANCE	13 GLORIA ESTEFAN	12 LOS TIGRES DEL NORTE
14 LAURA PAUSINI	14 FPOSONY 46 175	13 EL EJEMPLO
15 LAURA PAUSINI	15 MARINER/IMPACTO/IMPACTO LATIN	14 VARIOS ARTISTAS
16 LAURA PAUSINI	16 KAREN 151208MG	15 LOS QUEJIDOS DEL SANO
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49 LAURA PAUSINI	49 KAREN 151208MG	48 LOS QUEJIDOS DEL SANO
50 LAURA PAUSINI	50 KAREN 151208MG	49 LOS QUEJIDOS DEL SANO

Albums with the greatest sales gains this week. *Recording Industry Assn. of America (RIAA) certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. **Indicates past and present Masterpiece titles. © 1995, Billboard/EMI Communications and SoundScan, Inc.



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"El Sonido Mágico de los 90's"

Chile's La Ley Returns After Setbacks

BY PABLO MARQUEZ

SANTIAGO, Chile—After spending the past year enduring personal tragedy and professional disappointment, Chilean pop/rock act La Ley is reaping the rewards of its forbearance.

The Santiago-based group, which recently signed a new record deal with Warner Music Mexico, has just released its latest album, "Invisible," to strong positive reaction at radio and retail.

Band leader and front man Alberto "Beto" Cuevas says he is encouraged by the album's initial results.

The record's release was delayed, but we have had a good response since we released the first single ("El Duelo"), and now people are getting used to hearing the songs live," Cuevas says. La Ley is currently touring Chile.

The band's travels began April 10, 1994, when guitarist Andrés Bode died in a motorcycle accident. Bode's pass-



LA LEY

ing left the group in a creative limbo, because he composed the music for the songs (Cuevas is the lyricist).

Several months after Bode's death, the group's remaining members, which include bassist Luciano Rojas and drummer Mauricio Clavería, decided to return to work. They eventually recruited two new bandmates: Pedro Frugone, guitarist with Chilean rock acts Viena and Anarchia, and Rodrigo Abottis, keyboardist with an earlier incarnation of La Ley.

Abottis remembers the integration of

the old and new bandmates as being smooth and productive.

"For me it was not difficult incorporating myself into the band," says Abottis. "It was a simple reacquaintance with old friends after a long time. That made everything flow very rapidly."

La Ley's problems were not over, however. After recording "Invisible" last year at the Record Plant in Los Angeles with noted producer (and fellow Chilean) Humberto Gatica, the band returned to Chile to learn that Bode's heirs were suing the band, alleging copyright infringement.

Simultaneously, La Ley decided to terminate its recording contract with PolyGram, and signed with Warner Bros. The release date of the record, originally set for June, was set back until the band's legal snafus were resolved.

La Ley, whose name means "the law," finally settled out of court with both Bode's family and PolyGram. While details of the settlement were not revealed, the agreement among the parties allowed "Invisible" to be released.

"During this whole time," says Clavería, we felt an impotency [in seeing the record not being released]. We were always in the middle of uncertainty, and that is debilitating. But we took advantage of the time by meditating and rehearsing."

The wait paid off. "El Duelo" is one of the most requested singles on Chilean radio. In September, the band will embark on a tour of Mexico, followed by a stop in Los Angeles for an appearance on the TBS music program "House Of

(Continued on page 39)

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Artists & Music

In the
SPIRIT



by Lisa Collins

CECE WINANS TAKES CENTER STAGE: "When people hear her, it's goose bumps and weeping. When she sings the songs, it's her heart. It comes through on records, but it's a whole different experience when she is in front of you live, and that's how we're going to market this record. It's also how we're going to win with CeCe as a solo artist."

The words are those of Bill Hearn, president/CEO of Sparrow Records, which will team with Capital Records in launching a massive marketing strategy to coincide with the release of Winans' solo debut, "Alone In His Presence."

The single drops Sept. 28, and the album drops a street date of Oct. 10, but the campaign—which is high on personal appearances—is already in high gear. Last month, Winans performed at the 46th annual Christian Bookellers Assn. Convention in Denver, where Gospel In The Church Fellowship Conference of New Orleans and the African American Women on Tour in Washington, D.C. She'll also perform at the Gospel Music Workshop of America's annual meeting in Los Angeles.

"It's an extensive plan with a lot of focus on CeCe being personally accessible to the church, to the trade, to retail, and to radio," Hearn says. "She's a superstar, platinum-selling artist, and it's hard to be accessible once you've reached that level. But what we want to do with CeCe's solo album is to bring it right back around to square one and put her in front of the people."

For Winans, it's answering another call. "This is something I felt I personally needed to do," she says. "The hymns

of the church and worship music is what I feel the Lord is calling everybody to do. Contemporary gospel is wonderful, but sometimes we can get into the beat and forget the sacred. But songs like I have on this album minister to me. I think our young people don't realize the importance of the hymns of the church and the quiet time we should have in order to have a solid foundation in Christ."

The songs range from "Great Is Thy Faithfulness" (a duet with her mom) to a jazzy rendition of the hymnal classic "Blessed Assurance" to a Steven Curtis Chapman composition, "His Strength Is Perfect." Winans penned the title cut, as well as "All Because Of You," which is geared to choirs and is the first single to gospel radio.

"He's Always There," a tune from BeBe & CeCe's "Relationships," is also featured as part of a cross-promotion. "We're using it to set up this record and to continue the marketing on 'Relationships,'" Hearn says.

To maximize retail exposure, Capitol and Sparrow will roll out extensive merchandising tie-ins and a special pre-release package. Finally, in shoring up its approach to the gospel marketplace, Capitol is joint-venturing with Gospo Centric's Vicki Mack-Lataillade. "With her successes in gospel radio [notably Kirk Franklin], what more could you ask for?" Hearn asks.

As for BeBe & CeCe, "We'll probably go back in the studio soon," CeCe says. "We don't know when, so I have time to concentrate on CeCe."

BRIEFLY: Among the new releases set to coincide with the 28th annual Gospel Music Workshop of America, to be held in Los Angeles Aug. 13-18, are "Shout" by Milton Brunson & the Thompson Community Singers (Word), "Lord, Take Me Through" by Georgia Mass Choir (Savoy), "We Bring The Sacrifice Of Praise" by Victor Johnson & Free (Glorious), "Live Celebration" by Luther Barnes & the Sunset Jubilaires (AIR), and "Sing Out" by Ron Kenoly (Integrity).

more than 1,000 people to attend. The band's self-titled GRP disc—comprised of sleek funk and casual improv—has sold briskly since its May release, charting in the upper regions of the Top Contemporary Jazz Albums chart. Here's to success at the turnstiles; the band's heart must be as sizable as its audience.

KIBBLES & BITS: Pat Metheny received the Miles Davis Award from the Montreal Jazz Fest this month, largely for "synthesizing the currents of his period into a music that unmistakably reflects the strong identity of its creator." Well put... File the next two items under pan-careering.

Slam dunker **Wayman Tisdale**, member of the Phoenix Suns, has a new funk jazz side act, appropriately titled "Power Forward." The part-time bassist throws a lot of funk into his playing, and he's got a great sense of humor, too, his band **Fifth Quarter** is more adept at dribbling. At the other end of the scale, a bona fide jazz man has gone restaurant. On July 25, **Tito Puente** opened—what else?—"**Tito Puente's**, The City Island, N.Y., eatery will display the Puerto Rican side of the Puerto Rican jazz scene. The Puerto Rican cuisine. Perhaps you'll hear "Tito's Idea," his latest on 4-23, playing on the sound system ... On Aug. 1-2, a collaboration between **Dan Pullen's African-Brazilian Connection**, the Chief Chiff Singers (a native African-Brazilian vocal group), and the **Lincoln Center's** Dept. of Doors program. The renowned pianist was working on the piece "Earth Edge First Circle" before he died a few months ago. **D.D. Jackson**, a Pullen protégé, will be at the keyboard for the debut of the piece, which is a tribute to the late pianist. The performance is on Wednesday, Aug. 2, at the **Lincoln Center's** north plaza. The master is coming off a superb trio date for Verve, "Wanton Spirit," with **Charlie Haden** and **Ray Hynes** assisting. Their report is exceptional, and Ray Hynes is a great bassist. **Wayman Tisdale** will be the star. It's his most impressive record in years.

Jazz
**BLUE
NOTES**



by Jim Macnie

HELP ON THE WAY: Radio Valencia, a San Francisco music cafe that features progressive jazz, experienced some horrible luck on June 28. Two fire trucks, en route to a blaze, spun out of control and collided, demolishing the entire front of the club. Although patrons regularly take repast at the tables near the sidewalk crash site, no one was hurt in the accident (one couple had just departed moments before).

The cafe's Sunday-night jazz series has provided a room for West Coast progressives, such as saxist Glenn Spearman, bassist Llewellyn Ellis, pianist Paul Pimley, and reed ensemble ROVA, as well as East Coast saxist John Zorn. The city recently gave the club the green light to rebuild, but bureaucratic snafus have delayed the reopening until sometime in September. In the meantime, the band will play Wednesday nights (2) at the neighboring Paradise Lounge. The place behind the free-thinking Paradise are Valencia supporters. A slew of musicians, including the Dark Hollov Bluegrass Band and Barbara Manning's S.F. Seals, are scheduled to lend a hand at the benefit. Of special interest is the Creative Music Orchestra, co-led by Spearman and Marco Enrie. The act is a "22-member blend of Ellington and Sun Ra," according to Valencia

Let's hope the funds are flowing.

DAY FOR KNIGHTS: Ramsey Lewis, Grover Washington Jr., Omar Hakim, and Victor Bailey—operating quite successfully under the name *Urban Knights*—are donating the receipts of their first live appearance together to the Governor's Victims and Families relief fund in Oklahoma City. Radio station KNTN Oklahoma City, which is helping to produce the show at the city's Boar's Head club, expects

Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



TITLES

	#	NAME	DATE	TIME
		LABEL & NUMBER OF DISTRIBUTING LABEL		
		*** No. 1 ***		
(1)	2	KIRK FRANKLIN AND THE FAMILY GOSPEL/CENTURY 800-679-1111	KIRK FRANKLIN AND THE FAMILY	
2	1	THE CANTOR SPIRITUALS BLACKSPRY 1610MMAALU LIVE IN MEMPHIS B		
3	4	HEZEKIAH WALKER/FELFRESH CRUSADE CHORUS CENTURY 4108	LIVE IN NEW YORK BY ANY MEANS	
4	4	THE NEW BECOM & FRIENDS WEB 514NTERDISCOVER BROKEN		
5	25	WILLIAM LECTON COMMUNITY CHOR featuring JOHN P. KEE TEL 703 420101	SHOW UPS!	
6	3	YOLANDA ADAMS TRIBUTE 2997 MORE THAN A MELODY		
7	7	DONALD LAWRENCE & THE CITY SINGERS CAPTIV 800 470000REEMPTIM	BIBLE STORIES	
8	5	HENRY BAYLOR WORLD 664435PCP THE LIFE EXPERIENCE		
(9)	9	MIGHTY DOCTORS OF JOY INTERDISCO 9147 POWER		
10	41	DOTTY CLOPPLES ATLANTA INTL 10300 ON TIME GODE		
(11)	20	MISSISSIPPI MASS CHOIR MALACO 6013 IT REMAINS TO BE SEEN		
12	18	CHICAGO COMMISSIONERS OF GOSPELMUSIC WE GIVE YOU PRAISE		
13	125	THE CANTOR SPIRITUALS BLACKSPRY 1610MMAALU LIVE IN MEMPHIS		
14	14	HEZEKIAH WALKER/FELFRESH CRUSADE CHORUS CENTURY 1267026	LIVE IN ATLANTA AT MOREHOUSE COLLEGE	
15	13	FRED HAMMOND & RADICAL FOR CHRIST THE INNER COURT		
(16)	25	SOUNDS OF BLACKNESS CENTURY 800 470000REEMPTIM	A TRIBUTE TO AMERICA: THE JOURNEY OF THE DRUM	
17	63	GALVA WOMEN OF WORSHIP ATLANTA INTL MUSIC/TSO201 3000A0JANITA INTL	IT'S OUR TIME	
18	16	5 THE SOUTHERN NATIONALS MALACO 4472 THE WORD IN SOUND		
19	15	REV. JAMES MOORE WRB THE MISSISSIPPI MASS CHOIR MALACO 4467	LIVE AT JACKSON STATE UNIVERSITY	
(20)	7	TRI-STATE MASS CHOIR III PRABHU 703 1759525 WORTHY		
21	25	KIRK FRANKLIN TRIBUTE 2997 SAVE THE WORLD		
(22)	39	MICHAEL ADAMS GOSPEL OF GOSPEL 216 HIGHEST PRAISE		
23	17	STEPHANIE MILLS GOSPEL CENTER 271 PERSONAL INSPIRATIONS		
24	22	BESS & BECC WINANS CAPTIV 28216 RELATIONSHIPS		
25	23	SLIM & SUPREME ANGELS INTERDISCO 9144 STAY HEART UNDER THE BLOOD		
(26)	28	NORTH EAST OHIO MASS CHOR REDEMPTION 75001 NO FAILURE		
27	24	RICK DILLARD'S NEW GENERATION CHORALE HALLELUJAH		
28	31	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469 A NEW CREATION		
29	36	WILLIE NELD JOHNSON AND THE NEW KEYNOTES MALACO 6017	...LOVE... TAKE US THROUGH	
30	36	JOHN GOSPEL SINGERS TEL 703 300A0JANITA INTL MAKE MY HEART YOUR HOME		
31	29	GOSPEL MUSIC WORKSHOP OF AMERICA NATIONAL MASS CHOIR CITY OF ATLANTA	ONE HUNDRED OF EXCELLENCE LIVE IN ATLANTA	
32	37	JAMES HALL & WORSHIP & PRAISE TEL 718 3123120INTERDISCO	GOD IS IN CONTROL	
33	52	DOROTHY NORWOOD MALACO 4467 "I LIVE" WITH THE GEORGIA MASS CHOIR		
34	38	ANOUNCED WORLD 4205345PCP THE CALL		
35	37	VARIOUS ARTISTS CO 10909 GOSPEL'S GREATEST HITS		
36	36	TAK 6 * WINNER ALBUM 4150 JOIN THE BAND		
37	32	TRAVINNE HAWKINS COLUMBIA 57876 TO A HIGHER PLACE		
38	31	DARYL COLE SPARROW 51446 THE COLLECTION		
(39)	RE-ENTER	VARIOUS ARTISTS	GOSPEL'S GREATEST HITS VOLUME II	
40	36	THE ANTONIED PAPE SISTERS SONY 14821 MY PURPORT		

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *N/A indicates vinyl available. ■ indicates past or present Hot 100 titles. © 1995, Billboard/EPI Communications

IN MEMORIUM
WILLIE "BILL" WOODRUFF
1929 - 1995

You'll be missed • The Sensational Nightingales





by Deborah Evans Price

ONE WAY: One of the most highly anticipated projects in the Christian market this summer hits the streets this week, as ForeFront releases "One Way: The Songs Of Larry Norman," an all-star tribute to the Christian pioneer, whose songs were at the forefront of the Jesus Movement in the late 1960s/early '70s. The collection features 14 Larry Norman songs recorded by ForeFront artists DC Talk, Geoff Moore & the Distance, Holy Soldier, Big Tent Revival, Michael Andrew, Serene & Pearl, Audio Adrenaline, Duna Key, Code Of Ethics, Grammatrain, Larry Howard, E.T.W., and Rebecca S. James.

The project is getting a push via a salute on CCM-TV the weekend prior to the Tuesday (1) release date and a radio special produced by Mark Rider of WAX-FM Nashville, slated for broadcast this week in August over the 400 affiliates of the Salem Radio Network.

"One Way" also got a big boost at the recent Christian Bookstore Assn. Convention in Denver, where it was a key part of the label's booth. "Everyone who came up to the booth shared their Larry Norman stories," says ForeFront president/CEO Dan Brock. "So many people were affected by him and his songs."

Brock says they made quite a splash at CBA, with some special promotions targeted to draw attention to the album's release. "We worked with Z Music and had little 'One Way' feature commercials running in the hotels on Z Music." The label also put "One Way" art on the sides of the convention shuttle buses. "We got the bus drivers to wear

"One Way" shirts. Then when you got to the hall and ordered a large drink, you got a 'One Way' souvenir cup with all the artists names and the 'One Way' symbol on it," says Brock. "We had a real synergistic campaign from one minute you left your hotel room all the way to the floor."

Brock says that presence got a positive response from retailers, many of whom were enthusiastically planning endcaps and special displays for the album. "When they came by the booth, we offered the retailers a package that would allow them to sell a coupon promotion to their customers where if they bought 'One Way' at a reduced price of \$7.99 for the cassette or \$11.99 on CD, they'd get an in-store \$2 off any ForeFront title in the store on top of that," Brock says. "We're now rolling out campaigns to support that through print and radio which will run late August through October. This [album] hits everyone the depth and breadth of our artist roster."

In addition to showcasing ForeFront's roster, the album introduces a new generation to the artistry of Norman, whose recent heart problems have limited his performance schedule. "The songs are still valid today," Brock says. "A lot of the subject matter he chose to live off in '68, '70, and '71... the most of what he was after, the questions he was asking, and things he was trying to get Christians to deal with in their own lives—it's amazing how much that hasn't changed."

NEWS NOTES: Whiteheart will be featured on America Online's "Rockline" Aug. 8 at 10 p.m. EST to talk about its upcoming Curb release, "Inside," due out in late September... Attendance was down slightly at this year's CBA convention, from last year's 12,000 to 11,984. Next year's CBA activities are slated for July 13-18 in Anaheim, Calif.... DC Talk's "Free At Last" album was recently certified platinum. Its upcoming film, "Free At Last—The Movie," is still set for nationwide release in September, but the Nashville premiere previously set for Aug. 11 has been delayed.

EPIC SEES PUBLIC WARMING UP TO G. LOVE & SPECIAL SAUCE

(Continued from page 12)

Dave Matthews and Blues Traveler are breaking out these were artists that MTV (initially) had a very hands-off approach on... Love is playing nine dates on this year's H.O.R.D.E. tour, and highlights will be included in a four sampler. (A longer tour, with Love headlining 1,000- and 1,500-seat clubs, will begin in October.)

Pointing to the chart success of other H.O.R.D.E. acts, Martin thinks triple-A radio will be "very receptive" to Love's "melodic, but still rock that works well on those formats." A few top 40 hits have also been receptive to the album. Promotions, which will be tied to the live appearances, include ticket giveaways and "best seat in the house" contests, where fans can win a seat on-stage with the band.

In Martin's opinion, the sales possibilities for "Motel" are "wide open." Initially if "Kiss And Tell" has the same opportunity as Blues Traveler's "Run-Around," which has climbed into the top 10 of Billboard's Hot 100 Singles chart, "Run-Around" comes from Blues Traveler's "Four" album, which has been certified platinum.

If that doesn't occur with G. Love & Special Sauce, Martin sees the band developing more along the lines of Phish, "a singular touring act that keeps building an audience

playing without people drinking in the room is kind of weird." To ease the transition, Caplan brought in Jim Dickinson (who's worked with Big Star and the Replacements) to produce. "He's the perfect producer, very musician-friendly," says Caplan. Recorded in New Orleans, the album builds on the loose-limbed grooves of the debut, with the trio Love, Jeffrey Clemens on drums, and Jimmy Prescott on bass) joined by Dickinson on keyboards and the Rebirth Brass Band on "Bye Bye Baby." Love also gets a solo showcase on "Comin' Home." But he shrugs off any suggestions that the band has changed direction. "This record," he says, "is the accumulation of us playing on the road."

Love's heavy touring schedule (38 weeks on the road in the last year) has increased the band's visibility. "He goes into a market; the albums fly out," notes Caplan, says the debut still sells about 1,500 copies each week. Caplan says Love's live following will give the new album "a few good weeks at SoundScan," right off the bat. The band's fan club has amassed a mailing list of about 10,000 names. "Our plan is to make a lot of noise at retail," Martin says, "and capitalize on that fan base."

Martin estimates that half the debut album's sales came from about 10 cities and names New York, Philadelphia, Boston, Washington, D.C., Atlanta, Chicago, Minneapolis, Los Angeles, and Seattle as Love's strongest markets. These cities

will be "saturated" with print, snipes, and other visual advertising. For the rest of the country, Okeh will use the same strategies that worked on the previous record, only on a wider basis. Love is a "great in-store performer who worked well in the indie world," Martin says. "Now we're going to take that to more mainstream sac centers."

Sony is planning a "back to school" advertising campaign with G. Love & Special Sauce as one of the highlighted acts. There will be a one-stop incentive program supplemented with heavy advertising and merchandising, including a CD sampler for retail outlets, giveaway cassette samplers, and backpacks. A summer-long Okeh Records awareness campaign will concentrate on independent stores, offering all Okeh albums at deep discounts. The displays will promote "Coast To Coast Motel" as well as have become standard for Okeh albums, a vinyl, 10-inch pre-release sampler of "Motel" will be available. An Okeh cassette compilation featuring Love as well as other label artists will be available at blues festivals where Okeh acts perform. Additionally, Love has a few promotional items in the works. He already privately says a tape of his solo demos, "G. Love, Oh Yeah," and wants to press a vinyl version of outtakes from "Coast To Coast Motel" and sell them at shows.

Asked to comment on Love's plans, Caplan laughs and says, "Well, I don't know... What can I tell you, the kid's deep."

Top Contemporary Christian

Compiled from a national sample of retail stores and one-stop sales reports.

WEEK-END
TITLE

THIS WEEK		LAST WEEK	WEEKS ON CHART	ARTIST LABEL & MANAGER/DISTRIBUTING LABEL	WEEK-END TITLE
★ ★ NO. 1 ★ ★					
1	1	7	ARTISTS WORND 004	3 weeks at No. 1	MY UTMOST FOR HIS HIGHEST
2	3	47	AMY GRANT* GORD 004	6/24/95	HOUSE OF LOVE
3	2	62	KIRK FRANKLIN AND THE FAMILY* GORD 004	6/24/95	KIRK FRANKLIN AND THE FAMILY
4	5	4	HEZEKIAH WALKER GORD 004	6/24/95	LIVE IN NEW YORK: BY ANY MEANS NECESSARY
5	7	4	YOLANDA ADAMS TRIBUTE 9923/DADEM		MORE THAN A MELODY
6	20	PT	POINT OF GRACE WORND 008		THE WHOLE TRUTH
7	4	8	JARS OF GLAY SHRENYW 5673		JARS OF GLAY
8	11	3	VARIOUS ARTISTS SPARROW 1456		AMAZING GRACE, A COUNTRY SALUTE TO GOSPEL
9	10	51	NEWSBOYS STARSONG 881/CHORDANT		GOING PUBLIC
10	18	139	DC TALK* FOREFRONT 3002/CHORDANT		FREE AT LAST
11	13	17	CLAY CROSSE REUNION 4727/WORND		TIME TO BELIEVE
12	22	2	WES KING REUNION 3720		COMMON CREED
13	24	24	NEW LIFE COMMUNITY CHOR* FEATURING JOHN P. KEE		SHOW UP!
14	12	53	STEVEN CURTIS CHAPMAN* SPARROW 1456/CHORDANT		HEAVEN IN THE REAL WORLD
15	14	93	CARMAN* SPARROW 1387/CHORDANT		THE STANDARD
16	17	67	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT		DONT CENSOR ME
17	16	5	VARIOUS ARTISTS K-Tel 6171		TODAY'S BEST CHRISTIAN MUSIC
18	15	30	MICHAEL W. SMITH* REUNION 080/WORND		FIRST DECADE 1983-1993
19	21	18	ANGI* WORND 67051		CALL
20	29	22	HELEN BAYLOR WORND 66443		THE LIVE EXPERIENCE
21	40	166	RAY BOLTZ WORND 5473		MOMENTS FOR THE HEART
22	26	8	CRYSTAL LEWIS METRO ONE 0140/ADAMANT		HYMNS
23	20	41	HIM SENISON 4046		THE RIDE
24	30	7	THE BROOKLYN TABERNAACLE CHOR* WARNER ALLIANCE 45018		PRaise HIM... LIVE
25	38	5	DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1456/CHORDANT		BIBLE STORIES
26	18	5	JOHN ELEFANTE WORND 5436		WINDOWS OF HEAVEN
27	RE-ENTRY	PHIL KEAGY SPARROW 53 423			TRUE BELIEVER
28	31	28	PFR SPARROW 1452/CHORDANT		GREAT LENGTHS
29	RE-ENTRY	AARON JEFFREY STARSONG 881/CHORDANT			AARON JEFFREY
30	28	37	SANDY PATTI WORND 9443		FINO IT ON THE WINGS
31	32	2	VARIOUS ARTISTS PALM 1500/RAISE HYMN		BLESSED ASSURANCE
32	19	3	MOXP TOOTH & ANA 1032/ADAMANT		TEENAGE POLITICS
33	32	33	SIERRA STARSONG 1003/CHORDANT		SIERRA
34	27	17	POINT OF GRACE WORND 25014		POINT OF GRACE
35	34	33	STEVE GREEN SPARROW 1412/CHORDANT		PEOPLE NEED THE LORD
36	RE-ENTRY	CRYSTAL LEWIS METRO ONE 0138/ADAMANT			CRYSTAL LEWIS GREATEST HITS
37	RE-ENTRY	VARIOUS ARTISTS REUNION 080/WORND			SONGS FROM THE LOFT
38	RE-ENTRY	NEW SONG SENISON 26261			PEOPLE GET READY
39	NEW*	ANGEL & VERONICA SENISON 4051			GIVE YOUR LIFE
40	25	25	OUT OF EDEN GOTTEE 3818/RAISE HYMN		LOVIN' THE DAY

Records with the greatest sales gains this week. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional indication by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates singles only available. ** Indicates past or present Heatsaver title. © 1995, SBP/Worldwide Communications.

Check It Out!
G. Love & Special Sauce
Motel
HOT NEW VIDEO
"Live"
featuring "On Time Too"
Available NOW!

Songwriters & Publishers

ARTISTS & MUSIC

Per-Unit Royalties Only One Option Buyouts Mean That A Genre Has 'Arrived'

BY SETH GOLDSTEIN

NEW YORK—Home entertainment has nurtured a following in non-theatrical markets that revives memories of the days in which music publishers negotiated royalties on every cassette sold.

On per-unit deals for special interest programs, says Joanne Brier, executive VP of music services for EMI Music Publishing in New York, "we're doing a fairly good business." Children's video is particularly active, and multimedia, still in its infancy, is on the verge of becoming so.

Royalties from music-oriented fitness tapes used to be counted one cassette at a time. But that genre is increasingly turning to the buyout deal, which specifies a lump payment regardless of whether the program

sells 1,000 units or 1 million. Because it does so well, "a lot of exercise people will only do buyouts," says Brier, who regrets the trend. "To me, it's fair to get per-unit. I always prefer it to that way."

Such is the price of success. Buyouts are a cap on licensing costs that signal that a genre has arrived. Movies, the dominant genre in home video, arrived early. The Hollywood studios realized more than a decade ago that they were best served by buyout agreements that covered theatrical and cassette. A single, negotiated payment covered both.

Buyouts are considered vendors' best protection against escalating payments in a ball market for cassette sales, when demand routinely runs into the millions of units. Music publishers, meanwhile, don't have to

worry about keeping an exact count of sales in the 60,000-to-800,000 outlets that regularly carry sell-through hits.

Paramount's "Forrest Gump" is the "perfect example," says Jeffrey Brabec, VP of business affairs for Chrysalis Music Group in Los Angeles and co-author of "Music, Money, And Success." The "Forrest Gump" soundtrack had dozens of excerpts from songs of the last three decades, but Paramount had a link on what it would spend, Brabec says, adding that, for a slice of the studio budget allocated to music, "You negotiate the best you can."

Music negotiation is normally the last item on the agenda—and often the smallest. Brabec says that fees can range from a few thousand dollars to several hundred thousand, a tiny

(Continued on page 88)

Prime Direction Steers Toward Opportunities London Publisher Pursues Areas Ignored By Majors

BY NIGEL HUNTER

LONDON—The London branch of Axtra's leading dance label, *Avex Trax*, including its Prime Direction International publishing arm, celebrated its first birthday in June. PDI director Helen Gammons believes there is cause to cheer.

"We've Prime Direction we intend to find energetic and innovative ways of making the most of a small but talented roster of artists," she says.

Gammons' mission with PDI is to return to the roots of music publishing. "There's a huge void between the conglomerate majors, who may have big budgets and excellent administration, and the independents, who stick to the grass roots of publishing but are often underfunded or underfunded," she says.

"Publishing has the potential to be the most creative arm of the music business. Writers' careers cannot be developed by lawyers and accountants alone, and checkbook signings are not the answer. I'm intent on finding the best talent and keeping it very active."

Gammons is an advocate of exploring and expanding publishing possibilities that, she feels, are being ignored, especially by the majors, because of the prevailing lack of creative vision.

"We've adopted an aggressive approach towards the film industry," she says. "This is an important medium of the future and an additional marketing forum for our writers and the promotion of artists in our record division. We'll be attending the independent film festival in New York in September. I was amazed to learn that it's an event at which publishers are rarely seen."

Prime Direction is involved with eight movie projects, either through being commissioned to provide the soundtrack music or placing individual samples of songs to be featured in the films. Among the latter are "Neverending Story III," "Within The Rock," "Chasing The Deer," and HBO's "Hello I'm Leaving."

Topper is providing the opening and closing themes for Fox TV's "Scott Tupper," and two of its contract writers, Tony Fenelle and Rod Gammons, have been appointed to contribute material for "Vampires," a \$25 million film set for production at the end of this year.

Avex Trax has a large reputation in Japan and elsewhere for its successful promotion of dance music, but Helen Gammons points out that its sights are set wider.

"We certainly support dance music," she says. "It's got a huge international

sales base and is very profitable for both our record publishing divisions. But our signings also include soul stars like Cheryl Tynn and Jaki Graham, mainstream pop artists such as Bananarama, and classic acts like Earth, Wind & Fire and 10cc's Eric Stewart and Graham Gouldman."

PDI's catalog went online in September, says Gammons, "and it's currently 70% active. My intention is to build writers' careers, exploit new and existing avenues open to publishers, and work closely with our record company divisions as they expand on a worldwide basis."

As for parent Avex Trax, it was founded in Tokyo in 1988 and has offices in New York, London, and Hong Kong. It has expanded to where the Avex DD group of companies, excluding those overseas, projects total revenues of \$5 billion (¥402 million) in the fiscal year ending March 31, 1996.



For More Time. Songwriter/producer Quincy Jones testifies July 13 before a U.S. House of Representatives subcommittee in support of copyright protection being extended from life of the author plus 50 years to life plus 70, as proposed in the Copyright Term Extension Act. In addition to Jones, who also spoke as a member of songwriter group *AmSung Inc.*, others who spoke for passage of the bill included Marybeth Peters, U.S. Register of Copyrights, and Ambassador Charlene Barshefsky, Deputy U.S. Trade Representative.

NO. 1 SONG CREDITS

WATERFALLS • Organized Nothin' Marvyn Elinberg, Lisa Lopes • Organized

None/BMI, Shif Shif/BMI, Bar/Baz/BMI, Tibbz/ASCAP, Peabody/ASCAP

I DON'T EVEN KNOW YOUR NAME • Alan Jackson, Ron Jackson, Andy LaFon •

WB/ASCAP

ONE MORE CHANCE • The Notorious B.I.G. • Pop/ASCAP, Austr/ASCAP, BMI

AP/ASCAP

NOT RAR SINGLES

ONE MORE CHANCE • The Notorious B.I.G. • Pop/ASCAP, Austr/ASCAP, BMI

AP/ASCAP

NOT RAR SINGLES

ONE MORE CHANCE • The Notorious B.I.G. • Pop/ASCAP, Austr/ASCAP, BMI

AP/ASCAP

NOT LATIN TRACKS

TO SOLO TU • Felipe Valdez Lani • Peer Int'l/BMI

Hal Leonard CD-ROM Deals; 'Chicken Dance' Lives On

ROAMING THE CD-ROM UNIVERSE:

Music print giant Hal Leonard Corp. has made the first two of what it promises will be multiplatform deals with developers of CD-ROM music-instruction software. It has signed development and exclusive distribution deals with Kudosoft Inc. and Masterclass Productions Inc. for their line of music-instruction software. Kudosoft's "Play Blues Guitar With Keith Wyatt" and Masterclass Productions' "Jazz Tutor Featuring Phil Woods" are among the coming new products that Hal Leonard recently launched at the recent National Assn. of Music Merchants show in Nashville. The Wyatt release carries a list of \$89.95, and the Woods offering sells for \$99.95.

"We're looking to work with developing talent that need distribution and licensing," says Chris Albano, VP of new media for Hal Leonard. "We're also looking at our own content and how we can develop more titles for [Kudosoft and Masterclass]. We're negotiating with several established companies."

On the distribution end, Albano says that CD-ROM music instruction product will be sold to Hal Leonard's far-reaching account system, which includes record stores and bookstores and electronic specialty stores. Hal Leonard's traditional music print lines flow to such chains as Musicland, Borders, Barnes & Noble, Ingram, Best Buy, and Circuit City. It also plans on developing outlets with the computer trade. Albano says that retailers will pay about 40%-50% off of list price for each CD-ROM release.

Albano admits that the Wyatt and Woods CD-ROMs reflect the high-end price level for the titles, being, he adds, targeted to professional musicians. He says Hal Leonard will eventually offer more consumer-oriented or hobbyist lines that will retail in the \$30-\$40 range. "Our strategy is to have something for everybody. We also plan to work out projects enabling us to hook the Internet with CD-ROM and vice versa. We're also working on a standard for digital print."

SONG'S JOURNEY. Back in 1972, Stanley Mills picked up a European instrumental hit, "Tehip, Tehip," for the U.S. under his September Music (ASCAP) banner. Not marketed in the U.S. at first, but after another version, "The Birdie Song," replete with birdcalls, scored in 1982 on the Continent and in Latin America, Mills says he got about a dozen covers in the U.S. under the title, "Dance Little Bird."

Yet another title, "The Chicken Dance," wasn't a recording success, but the tune is a familiar staple of weddings, bar mitzvahs, and other happy gatherings.

Now, says Mills, there is a version that keeps the title of "The Chicken Dance" but adds a lyric by veteran

songwriter Paul Farners. And, to boot, there is a CD single with a vocal and instrumental version of the song by Boon. Kames & the Happy Organ featuring the Fowl Four on the GNP Crescendo label. Mills says Hal Leonard's CD-ROM is printing a marching band version too. Watch the little birdie!

TO BE CONTINUED: Larry Spier's Memory Lane Music continues a 13-year relationship with songwriter George David Weiss' *Ablene Music* with a new representation agreement that covers the world with the exception of the U.S. and Canada. Weiss' catalog contains such Weiss co-authored hits as "The Lion Sleeps Tonight," "What A Wonderful World," "Wheel Of Fortune," and the score to a Broadway musical, "Mr. Wonderful." In one instance, Spier represents both Weiss and Joe Sherman on "That Sunday That Summer," recorded by both Nat "King" Cole and his daughter Natalie Cole, through Sherman's Enormus Music.

PRINT ON PRINT. The following are the best-selling folios from Cherry Lane Music:

1. Barbara Streisand, "The Concert."
2. Van Halen, "Balance."
3. Soundgarden, "Superunknown."
4. Boston, "Best Of Boston."
5. Sawyer, "Greatest Hits 1960-1966."

FOR THE RECORD

In a story on Carlin Music in the July 29 issue, it should have been stated that Johnny Bientstock is the brother of Freddy Bientstock.

Music Video

ARTISTS & MUSIC

New Clip Show With Indie Slant To Debut In 5 Markets; Global Cybercast Planned

■ BY BRETT ATWOOD

The new music video program End TV is turning to independent labels and the Internet to launch an ambitious plan to offer its programming across the globe.

The Hollywood, Fla.-based program, which is scheduled to debut in September, will consist almost entirely of music clips from independent labels. Further, End TV is the second music video programmer to announce plans to cybercast its clip-based content on the Internet.

"Our basic philosophy is to give artists on independent record labels an avenue to get their clips played," says End TV director Richard Kahn of the half-hour program, which will air weekly on broadcast television in the U.S. "Viewers participate by calling in to vote on what they like and like less about each developing artist. Then we provide that feedback to the labels."

According to End TV director Freddie Bernstein, the show initially will air on KTTV Los Angeles (FOX), WYNY New York (Fox), WTTG Washington, D.C. (Fox), WDLZ Miami (Warner Bros.), and WFLD Chicago (Fox). The developers hope to add five more markets by the end of the year.

Participating independent labels must pay End TV \$5,000 to get multiple airings of their clips on the weekly program, according to Bernstein. The fee also allows the labels to participate in End TV's direct retail program. After each video is played, a toll-free telephone number appears that allows viewers to purchase audio titles directly from the music video programmer.

Kahn says a typical CD will sell over the phone and on the Internet

for about \$16. He declined to name any specific labels that are participating in the program.

The founders of End TV also own the base and dance labels Dynamix II and Dynamix Records.

"The reason this whole venture evolved was because we became frus-



THE 11 INDEPENDENT MUSIC VIDEO NETWORK tried with the politics of trying to get our own videos on the major music video outlets," says Bernstein.

"It's virtually impossible for an indie like us to get a break."

Bernstein says End TV will reach a global audience when it begins to cybercast its programming on the Internet's World Wide Web in October.

He says computer users with a 28.8-baud modem or digital phone connection will be able to access End TV programming in real time. However, he

acknowledges that most net surfers have slower modems and will have to download the clips before viewing.

"The mass of computer owners have [slower] modems... and may not be able to see video broadcasts on the Internet yet," says Bernstein.

"We're aware of that, so we are going to have to be creative to create Web programming that is entertaining to the largest audience possible."

Bernstein says that band interviews, biography information, and electronic retail opportunities will be accessible to those who cannot "tune into" the music video cybercast on the Internet.

He adds that End TV will comply with any performance rights licensing issues before it begins its computer transmissions of music and music video on the Internet.

Music video channel the Box announced a similar plan to begin cybercasting its music video programming with high-speed computer users in June (Billboard, June 17). However, technical difficulties have delayed its announced July 4 launch (Billboard, July 29).

PRODUCTION NOTES

LOS ANGELES

Eric Kressman is the eye behind Tania Maria's "Who Knows" clip.

Millicent Shelton is the eye behind Patrice's "Pull Up To The Bumper."

Director Okuwah shot Margi Coleman's "Let Me Down Gently" and Brother Nature's "Heavy On My Mind." A.F.J.B. directed photography on both shoots.

Piers Plowden directed the Whispers' "Come On Home." Joseph Sas-

one produced.

Letters To Cleo's "Awake" video was directed by Pol Lock. Nicole Hirsch produced and Peter Donahue directed photography for the clip.

Shelton is also the eye behind C.J. Lewis' "R To The A" clip. Patrick Darrin was the director of photography, and Tori Vallas produced for the End.

NEW YORK

Director Lionel Martin shot the new clip for Full Force's "Back Together Again" on Barefoot/Culber Records. David Watson directed photography for the Classic Concepts production.

Phil Morrison directed Juliana Hatfield's "What A Life" for Epock Films. Rachel Wissman produced and Russell Fine directed photography.

Dwayne Coles directed the 69 Bytes clip for "Survival Of The Fittest." Sidney Bowen produced.

Milkbone's "Where's Da Party At?" was shot by Steven Carr.

Hyge Williams is the eye behind McLyle's "Let It Fall."

Brian Luvart directed Big L's "MVP" and Mad Skillz's "No Factor" for Rebecca Filmworks Inc.

OTHER CITIES

Craig Henry shot two videos for rapper Jamal on Rowdy Records. Kasey Kopp produced the "Keep It Live" and "Fude Jamz" clips, while Bob Lechterman was director of photography. In addition, Henry shot J. Spencer's "You Should Be Mine" in San Francisco.

Adam Litwinski directed Shalows' "Cool 500" clip for Lightstone Productions.

Toni Childs Sues Director For Incomplete 'Pain' Clip

TONI'S TROUBLES: Singer Toni Childs is suing a music video director for \$300,000 in damages that include breach of contract and emotional distress, following an ill-fated video shoot for her 1994 single "Lay Down Your Pain."

In the suit, which was filed in Los Angeles Superior Court on July 20, Childs and line producer Colleen McCarty claim that director Lori Hoefst failed to deliver a finished video for the song, which reached No. 13 on the Hot Dance Music Club Play chart.

The court papers indicate that Hoefst was a music student who convinced Childs to let her direct the video without charge in exchange for a credits credit.

Childs was advanced \$15,000 from PolyGram in Australia for the video, which was never completed.

Much of the suit was constructed with the wrong dimensions, according to court papers. In addition, an incomplete shot list and incorrect art direction added further delays to the shoot.

On the second day of the shoot, Hoefst fired McCarty and two production staffers. The plaintiffs also claim the suit that Hoefst then "proceeded to physically block [McCarty] between a table and a wall in the production office in a threatening and menacing manner" and "physically attack" McCarty.

Most of the crew involved with the production remain unpaid, and Childs has also received one of the exposed film from the aborted shoot.

When contacted, Childs and her lawyer declined to comment on the lawsuit.

SILENT SOUND I/X: Fox's nighttime music video show, "Sound I/X," has been canceled, reportedly due to low ratings. The year-old show's last episode was on July 14.

COUNTRY CUTS: Power Films is putting the final touches on a new country music series that will feature accomplished songwriters performing material that has been made popular by others. The show, titled "Heart Of The Music," is described by executive producer Terry Power as "20/20 meets 'Unplugged.'" It is produced in association with Nashville-based Liberty Records.

Directed by John Joseph, the hour-long pilot contains interviews and performances by Jill Colucci (Travis Tritt's "I'm Going To Be Somebody"), Kasey Kopp (Kasey's "Keep It Live"), Pat Aliger (Garth Brooks' "Thunder Roll"), and John Verner (Kathy Mattea's "Where've You Been").

In addition, Yokasam, Tritt, and Mattea discuss why they chose to record that music.

Power says that a national music network is negotiating to pick up rights to the weekly series, which is scheduled to begin airing late this year.

CMC DROPS MODERN: San Francisco-based California Music Channel has dropped its modern rock block of programming. The music video station has enhanced its top 40 playlist, which is likely to have a rhythm/crossover slant that will echo the sounds of local radio stations KMLE, KSOL (Wild 107), and KHQZ (Hot 97.7).

HACK THIS: Film director Iain Softley, who began in music

video clips with like the Style Council's "Have You Ever Had It Blue?" using the quick-cut editing techniques of the genre to spice up his forthcoming Untold Artists techno-charged thriller "Hackers," due in theaters in September.

Softley says music video taught him that "music provides an important aural subject to what is on the screen."

The director integrates several music video-like scenes in the film, including a pulse-pounding minute opening sequence that unveils important plot information to the tune of Orbital's "Halcyon On." Softley edited the on-screen action in the sequence to the ambient dance beat of the song. He used a similar editing style to music in the Beatlesque film "Backbeat."

The first video from "Hackers" will be Squeeze's "Heaven Knows." However, Softley is not expected to direct it.

ALLISON EXITS: Allison Bandier-Koffman resigned from her post as EM's senior director of video promotion on July 19. No replacement had been named at press time.

REEL NEWS: Rebecca Batties has been promoted to VP international production for MTV Networks. Reprise Records is named Wendy Griffiths VP of video promotion, while Gila De Santis is named associate director of video promotion. Dana Goldstein is the new Reprise executive assistant in the video promotion department... Stephanie Seymour has been named Virgin's manager of national video promotion... David Dobkin, who directed John Lee Hooker's "One Bourbon, One Scotch, One Beer," joins RZA USA and Portofino/Reel Dog Films... Stephanie Ashley Blake, who has directed clips for 2Pac, Silk, Immature, and King Tee, joins Power Films. Also, Neil Matiers is named director's representative for PolyGram... Dwayne McCarty has been named director of video promotion, black music for MCA.

Aug 7
8-15 ET

New York
currently 82

86-69

NFL
Giants 21
Rams 7

ROCKER BRUCE SPRINGSTEEN HAS JUST ANNOUNCED THAT A WORLDWIDE TOUR IN MID-'96 IS NOT OUT OF THE QUESTION.

Morning Music Wire. VH1 has unveiled a sneak peek of its new morning music show, "Morning Music Wire," which debuts Aug. 8. The three-hour program will air continuous music video programming, while time, weather, and sports information will be broadcast in text form on the left side of the TV screen. A scrolling news ticker will occupy the bottom of the screen and will relay daily headline news stories. News content is provided by Bloomberg L.P.

'U.K.'s Next P.M.' Vows Music Biz Respect

■ BY JEFF CLARK-MEADS

LONDON—The British record industry's decades long campaign to be taken seriously by the government appears to have taken a significant step forward.

Tony Blair, leader of the U.K.'s opposition Labour Party, told the annual meeting of the British Phonographic Industry that he not only regards music as culturally important, but also sees the record business as more significant than mining or shipbuilding.

Blair, the first party leader to address a BPI annual meeting, is widely regarded as the U.K.'s next prime minister. He and his left-of-center party have this year enjoyed unprecedented large leads in the opinion polls; a general election in the U.K. must be held sometime before summer 1997.

Blair's speech July 19 to the assembled record company executives at the BPI meeting appears to have paved the way for greater respectability for the music industry. The BPI has long

taken the view that cultural industries are not as important as those on which the wealth of this country was originally built. My government will take this industry seriously.

"[Music] is something we are so good at. There are lots of other countries that will compete with us in other parts of industry, but this industry is something in which we are a world leader. No one does this quite as well as we do."

Blair said he regarded it as ironic that parliament had debated the mining, steel, and shipbuilding industries, but had never had a discussion solely on the music business. He added that he regarded music as "more important in the future of the country than all of those

[industries] with the exception of steel."

He praised the music business for annually achieving 1 billion pounds' worth (\$1.6 billion) of exports and said this was a higher return on investment than even the steel industry was producing.

Blair added, "If machine tools were selling as well as records in overseas markets, this would be something people would constantly boast about."

The youthful Blair—who as a young man sang with a college band, the Ugly Rumours—impressed the BPI audience by saying that a Labour government would extend copyright law to cover digital transmission and by promising to maintain a dialog with the record industry over copyright reforms. He added

that a Labour government would work with the music industry to ensure the proper recognition of the impact of technology.

Assured that the overwhelming majority of BPI member labels employ fewer than 10 people, Blair said Labour would introduce protection for smaller companies awaiting payment from large corporations. He said his government would pass legislation giving the creditors a statutory right to interest on late payments.

The meeting also saw the resignation of Robert Perry as BPI chairman at the completion of his two-year term. Perry, president/CEO of EMI Europe, was replaced by BMG U.K. chairman John

(Continued on page 42)

French Record Industry Wants To Bid VAT Adieu Requests Tax Decrease, Minimal VAT On Cultural Goods

■ BY EMMANUEL LEGRAND

PARIS—The French record industry is taking its battle for lower value-added taxes on music to the summit of government.

A united front of record industry organizations is asking French president Jacques Chirac to reverse the increase in the tax rate—from 18.6% to 20.6%—that came into effect Aug. 1. The industry also wants a European Union-wide ruling of minimal or zero VAT rates on cultural goods.

As a result of the latest VAT rise, retail record prices in France were due to increase by an across-the-board amount of 2% this week. The government is raising a number of taxes to finance its national employment package.

Though few music industry executives believe that a 2% increase will



dampen consumer demand for records, they argue that a drop in retail prices would immediately create a fall in retail prices and stimulate the market. In 1987, the VAT rate dropped from 8.25% to 18.6%, record sales jumped by 35% the following year, by 74% in two years, and by 91% in three years.

According to a study made by labels organization SNEP, the reduced retail prices produced by a lower VAT rate will directly result in increased sales.

The VAT rate that would be more acceptable to SNEP—5.5%—would allow for CDs to be sold at a retail price be-

low the psychologically important 100 franc mark (approximately \$20). SNEP says the government would receive the same overall income from a lower rate of tax, as far more product would be sold.

To make their voices better heard, music industry bodies are presenting a united front to combat the government's latest VAT increase. In a joint statement, SNEP, independent labels' IFPI, and retailers group SUDS decided to "solemnly" call upon the president and the prime minister. The bodies point to the "inhomogeneity" of a policy in which the prime minister has officially declared that he will ask EU authorities to lower the VAT rate on records in the Union to 5.5%, while at the same time raising VAT at home to 20.6%.

(Continued on page 46)



Labour Party leader Tony Blair, left, with the Eric Clapton edition Fender Stratocaster presented to him by outgoing British Phonographic Industry chairman Rupert Perry after addressing the BPI.

argued—particularly during the government's formal investigation of the music industry in 1999-04—that the business should enjoy a greater respect for its contribution to the nation's cultural, social, and fiscal health.

Blair said, "For far too long we have

BMG-Ricordi Restructuring Plan Is Unveiled in Italy

■ BY MARK DEZANNI

MILAN—The marriage between Italy's largest independent music company, Ricordi, and BMG has been officially consummated.

BMG bought the Ricordi group in August, but details of the merger were not approved by Italian competition

preference in Milan, its central administration will be in Rome.

The new entity, now officially known as BMG-Ricordi, will retain Ricordi as an autonomous label and has established Casa Ricordi as a separate operation that will manage the Ricordi group's prestigious classical publishing activities. Mimma Guastoni remains the managing director of Casa Ricordi.

Francesco Real, VP/managing director of BMG-Ricordi, confirms that, as executive president Guido Rignoni has become an honorary, nonvoting board member, while his son, Matteo Rignoni, has resigned as managing director of the 22-store Ricordi retail chain, which is now for sale.

"Retail is not part of our core business, so we are looking for an Italian majority partner who will maintain and expand the business," says Bahlmann, who confirms that Italian publishing house Feltrinelli is one of three parties negotiating to buy the chain (Bailboard, January 7). "We hope to conclude an

Mercury Forms 2 Japanese Labels

■ BY STEVE MCCLURE

TOKYO—Mercury Music Entertainment is the latest Japanese record company to turn its attention to Japan's growing dance music market.

The PolyGram subsidiary (formerly Nippon Phonogram) has set up two new labels to coordinate its dance music activities. Drawing on PolyGram's roster of dance acts, Prime City will specialize in developing international acts, while Vortex will develop domestic artists.

"Worldwide, PolyGram is very active in the field of dance," says BME president Alex Abramoff, explaining that the labels were established after PolyGram's Par East boutique asked Mercury to coordinate PolyGram's dance music activities in Japan. PolyGram's other main Japanese

(Continued on page 42)

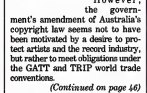
Oz Amendment Stops Bootlegs

■ BY GLENN A. BAKER

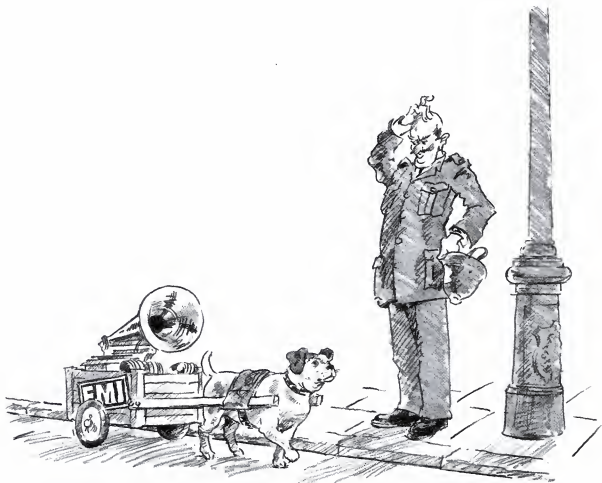
SYDNEY—The copyright loophole that allowed bootleg CDs by leading rock acts to flood the Australian market for almost two years has finally been closed by the government.

However, the government's amendment of Australia's copyright law seems not to have been motivated by a desire to protect artists and the record industry but rather to meet obligations under the GATT and TRIP world trade conventions.

(Continued on page 46)



INTERNATIONAL EDITOR IN CHIEF
Adam White
INTERNATIONAL DEPUTY EDITOR
Dorey Duffy
INTERNATIONAL MUSIC EDITOR
Dennis P. White
EUROPEAN MUSIC EDITOR
Jeff Clark-Meads
Netherlands—London, 23 Regent Street, London, WC1A 3AL, England; Phone 44 171 323 6886; Fax 44 171 631 0425.
GERMAN MUSIC CHIEF
Wolfgang Späth, PO Box 1156, Wilmshausen 18, 21379 Bad Segeberg, Germany; Phone 49 4551 8129; Fax 49 4551 80446.
JAPAN MUSIC CHIEF
Steve McClure, 5-12-13 Higashi Chuo, Shinjuku-Ku, Tokyo 178; Phone 81 3857 0617; Fax 81 3854 0171.
FAR EAST MUSIC CHIEF
Mike Lewis, 4th Floor, P.O. Box 1, Prince's Terrace, Mid-Levels, Hong Kong; Phone 852 521 9550; Fax 852 522 3595.
INTERNATIONAL CORRESPONDENTS
AUSTRALIA—Dorey A. Baker, PO Box 251, Bushland Park, New South Wales 2155; Phone 61 2 624 1919; Fax 61 2 624 1924; E-mail: Dorey@ozemail.com.au
BELGIUM—Dorey A. Baker, 100 The Hague, Vervaeke, Vervaeke 3075; Phone 31 3 999 6071; Fax 31 3 999 7701.
AUSTRIA—Manfred Schmeider, Neudorfstrasse 3, 384, 1110 Vienna; Phone 43 1775.
NORWAY—Knut Selvig, Njosted, Njosted 13, 11000 Borge.
SLOVENIA—Mark West, Kapelcova 41, 2041 Avenca; Phone 32 3 548 602.
HUNGARY—Gábor Chodor, László utca, 3010, H-10, 1343 Salya; Phone 36 1 242 794; Fax 36 1 242 794.
CANADA—Larry Lefranc, 15 Independence Drive, Scarborough, Ontario M1X 3P7; Phone 416 283-3277; Fax 416 283-5000.
FRANCE—Emmanuel Legrand, 100 Avenue de la République, 92000 Nanterre; Phone 33 1 4745 7400; Fax 33 1 4745 7400.
GERMANY—Eckhard Wenzel, Mühlenstr. 45, 30638 Bielefeld; Phone 49 51 177 2526; Fax 49 51 177 2526.
INDONESIA—Ali Chandra, Agency Building, 10, Pajuaran Way, Jakarta 10110; Phone 62 21 622 0451; Fax 62 21 622 0451.
IRELAND—Gábor Chodor, 15000 Salya; Phone 36 1 242 794; Fax 36 1 242 794.
JAMAICA—Carmel O'Connell, 15 Macdonald St., Suite 108, New York, NY 10012; Fax 212 533-5882.
KOREA—Dorey A. Baker, 100 The Hague, Vervaeke, Vervaeke 3075; Phone 31 3 999 6071; Fax 31 3 999 7701.
NEW ZEALAND—Gábor Chodor, 15000 Salya; Phone 36 1 242 794; Fax 36 1 242 794.
POLAND—Knut Selvig, Njosted, Njosted 13, 11000 Borge.
RUSSIA—Dorey A. Baker, 100 The Hague, Vervaeke, Vervaeke 3075; Phone 31 3 999 6071; Fax 31 3 999 7701.
SOUTH AFRICA—Arthur Edelstein, PO Box 752, Pietermaritzburg 2120; Phone 27 31 4800-1405; Fax 27 31 4800-1405.
SWEDEN—Dorey A. Baker, 100 The Hague, Vervaeke, Vervaeke 3075; Phone 31 3 999 6071; Fax 31 3 999 7701.
THAILAND—Dorey A. Baker, 100 The Hague, Vervaeke, Vervaeke 3075; Phone 31 3 999 6071; Fax 31 3 999 7701.
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Proms Night Nets New Euro Audiences

■ BY MARC MAES

BRUSSELS—Belgium's Night of the Proms—a unique amalgamation of classical music with contemporary pop and rock artists—is making its mark internationally.

The event, launched 11 years ago by two students, will be seen this year not only by up to 120,000 concertgoers in Belgium, but by fans in the Netherlands, Germany, Switzerland, and Spain.

The Night of the Proms was founded by Jan Van Ebroeck and Jan Verreke, who set up a company to run it, PSE-Prommusic. Their formula proved successful and produced annual sell-out shows at the 20,000-seat Antwerp Sportpaleis.

The Proms grew to five and six nights, and since 1990, Antwerp audiences of more than 100,000 each year have seen the unique intersection of symphony orchestra and pop/rock acts. This year, the Dutch leg of the Proms gained momentum when, in one day last June, 454,000 callers telephoned for tickets for shows in Den Bosch and Rotterdam. The three concerts in the Dutch cities, sponsored by brewer Heineken, were sold out within 24 hours.

Says Van Ebroeck, "It was the tremendous pressales figures that inspired Heineken to take the event

outside Benelux, and now we have included dates in Switzerland—at Hallendehallen, Zurich—and the Madrid Sportsarena in Spain. Both of them are 12,000-capacity venues that are probably the best size for the event."

Van Ebroeck adds that Heineken management is recommending the concept to its subsidiaries in the U.K., Portugal, and Italy.

The Scandinavian media group Kennevis has expressed interest in the Proms nights as well, he says.

Heineken's interest in the Proms is shown in Stockholm and Oslo. Heineken wants to join us as co-sponsor there.

"Whereas in Belgium we have many companies sponsoring the events in return for corporate hospitality facilities, Heineken has become our window for Europe—they're even considering going to France next year."

Heineken's international sponsorship manager Vrolijk Boenk says that the Proms are consistent with the company's policy of support for music; this means its involvement with approximately 100 festivals worldwide. Boenk adds, "We have a good working relationship with PSE-Prommusic."

This year's Proms itinerary includes six nights in both Belgium and the Netherlands, followed by shows in

Spain and Switzerland.

A one-night excursion to the Dortmund Westfalenhalle in Germany last year met with a positive response from media and audience, and this year there will be three more shows—in Dortmund, at the Berlin Deutschlandhalle, and at the Munich Olympiastadion.

"We have already sold approximately 1,000 tickets in Germany," says Van Ebroeck, "and I think it would be realistic to think we will sell around 8,000 tickets per show there, as this is only the second year of the German Proms." He adds that one of the event's strengths is the number of repeat ticket purchases it attracts.

However, perhaps the most remarkable thing about the Proms is that the pop and rock artists performing seem to have no effect on ticket sales. This year, 100,000 tickets had been sold for the Belgian and Dutch shows before performances by Bryan Ferry and Al Jarreau were announced.

"The more international aspect of the Proms will certainly have its effects," says Van Ebroeck. "Firstly, because the artists will have to stick with the event for a longer period—this year's shows run from November 6 to 27—and also because some artists are not equally popular in different territories."

He adds that his company may seek ways of bolstering the bill where required.

all the Central Asian republics.

The U.S. party expressed its satisfaction at the level of protection afforded by the draft legislators.

VADIM TURCHENOV

U.K. VOWS RESPECT

(Continued from page 40)

Preston, who has close personal and political links to Blair.

In his final address, Perry said the U.K. record industry was on course to break the 1 billion pound barrier in domestic sales for the first time this year. Such a mark, calculated by the BPI on wholesale prices, would represent a 10% rise over 1994, the British record industry's most lucrative year yet.

Perry said potential for growth lay in the fact that CDs still accounted for only 65% of business. Based on other European countries, this figure could be expanded by a further 20%–25%, he said. On the downside, Perry said performance of U.K. repertoire in North America was not what the industry would have hoped. He said that in 1993, the last year for which figures are available, U.K. product accounted for 19% of the North American market, and he predicted 1994 would show a decrease in that.

However, he pointed out that the U.K. had 31% of business in Europe in 1993 and 24% in Australia. He believed the U.K. was well placed to exploit the emerging markets of South and East Asia, and added that, by his calculation, more new bands are being broken by the British industry than ever before.

Musical Cultures Meet At 29th Montreux Jazz Fest

AFTER THE FINALE of this year's Montreux Jazz Festival, the event's founding impresario, Claude Nobs, made it home to his mountain-side chalet by one o'clock.

Nine o'clock in the morning, that.

"The last day we actually had 24 hours of music," says Nobs of the event-closing festivities that began early on July 22 and concluded the run on June 29 and Montreux's Lake Geneva.

One of the world's premier musical events, Montreux long ago transcended its description as a jazz festival and, in recent years, has become a gathering of musical cultures in the idyllic Swiss Alps.

"We never had such a large range of music as we did this year," reports Nobs via telephone from Montreux. His organization brought together a festival bill of 7-12 that

debuted some remarkable acts by array of diverse international talent: the opening-night funk of George Clinton; the Brazilian melodies of Milton Nascimento; the rap of the U.S.'s Ice-T and France's Supreme NTM; the acid jazz of Australia's Diablos; the reggae of the U.S.'s I-T and the Irish rock of Shane MacGowan & the Peepers; the Southern gospel of Mighty Clouds Of Joy; the Senegalese soul of Youssou N'Dour; and the New Orleans beat of the Neville Brothers.

The list could go on. And of the 100-odd artists who played at Montreux's Grand Hotel and the Miles Davis Hall this year, 66 were making their first appearance at the festival.

"We really have our niche," says Nobs, acknowledging that Montreux competes in an ever-more-crowded summer festival season. "We didn't try to book everyone." Nobs has a well-earned reputation as an enthusiastic fan with an open ear for new talent. This year, he described how pop/R&B vocalist Geoffrey Williams arrived at Montreux little known, a crowd and left the stage to an overwhelming, standing ovation.

However, Montreux dealt with a financial crisis this year. "We are still in a very busy economic state in Switzerland, and I had a lot of fears," says Nobs. "So the first thing we did was lower the ticket prices."

Further, additional free concerts were added along the lake front, more backstage receptions were staged, and, young, fan-friendly acts' staff was recruited. With 78,000 fans bought tickets for the indoor concerts, more than 150,000 in all took advantage of Montreux's ambience and outdoor setting. As for all this, however, was merely a prelude. Montreux will mark its

30th anniversary in 1996 with an extravaganza that honors the festival's past and looks to its future.

"The idea for the 30th is for most of the nights to be given carte blanche to the musicians," says Nobs, describing how discussions have begun with headliners to assemble their own unique collaborations and events. Two days after closing the 29th Montreux Jazz Festival, Claude Nobs wasn't sleeping. He was heading for the airport with an agenda for his anniversary event. He ends this interview saying, "I'm on my way to Germany to see Quincy Jones."

LONDON TWIN: Mercury Nashville artist Shania Twain, enjoying a No. 1 hit at home on the Hot Country Singles & Tracks chart with her single "Any Man of Mine," recently made her London debut.

Mercury Records U.S. managing director Howard Berman to a showcase at a Leicester Square nightclub.

Twain was fresh from a video shoot in Cairo, Egypt, with husband and producer, Robert John "Mutt" Lange and performed four songs from her debut album, "The Woman In Me," which has already hit platinum in the U.S.

After performances on "The Brian Conley Show" in Britain, Mercury U.K. released "Any Man Of Mine." Twain's first U.K. single on July 24.

BORDER CROSSINGS: Vika & Linda Bull, from the South Pacific Island of Tonga, first gained acclaim in Australia as backup singers for the Black Sorrows and in the past year enjoyed a hit, self-titled debut album. Mulholland/Festival Records. With an enchanting vocal mix of soul, gospel, reggae, and South Pacific rhythms, they made their U.K. debut at the Womad Festival in Britain in July and play London showcases Wednesday (2) at the Borderline and Thursday (3) at the Jazz Cafe.

John Osbourne is staging his first tour of Latin and South American markets, opening Aug. 26 in Monterey, Mexico, in support of his latest album, "Ozama." At stadium dates in Brazil, Chile, and Argentina, Osbourne will be part of a Monsters Of Rock lineup with Alice Cooper, Faith No More, Megadeth, Pantera, and Paradise Lost.

Home & Abroad is a biweekly column spotlighting the activity of the international acts who have been artists outside their home markets. Information may be sent to Thom Duffly, 23 Ridgmont Street, London, NW7 1JH or faxed to 01-773-333-2316.

Central Asian Rendezvous Tackles Piracy, Copyright Issues

YEKATERINBURG, Russia—Representatives from international labels like IFPI visited here to see for themselves the state of audio production, distribution, and retail in the Russian Urals.

The delegation, including IFPI's East Europe director, visited the Kertan and Moscow bureau chief Irina Savileva, visited the Urals Electromechanical Plant's CD plant here, one of the country's biggest disc manufacturers. The delegation was accompanied by Vladimir

Prozorovsky, executive director of the regional anti-piracy center for IFPI.

The UEP told the delegation that it is ready to assist the international record industry's anti-piracy efforts.

Those efforts were further boosted by the regional anti-piracy center for Central Asia held June 28–30 in Almaty, Kazakhstan by the World Intellectual Property Organization and the government of Kazakhstan.

Delegates from Kazakhstan, Tajikistan, Turkmenia, Uzbekistan, Kyrgyzstan, and Russia discussed with WIPO experts the nature of copyright law and intellectual-property protection. Copyright legislation is being formulated in

MERCURY FORMS 2 NEW DANCE LABELS IN JAPAN

(Continued from page 40)

company is Polydor K.K.

"Our criterion is to properly exploit PolyGram's dance catalog in Japan," says Abramoff says. "I think this will give another angle to our identity."

The techno-oriented Prime Cat label's first releases are three compilations of mainly European dance music. "Jump," a collection of tracks by big-name artists such as Boyz II Men, is aimed at a wide audience beyond the core dance fan base (albums) "The Euro House" and "Hyperactive Techno" have more urban appeal," says Abramoff.

Vortex will specialize in new Japanese dance music coming out of such clubs as Cave in Tokyo's Shibuya district. The label's executive producer

is Tokyo producer/rapper Kan Takagi.

"A lot of young people want to hear hip-hop or more hardcore dance music," says Masahide Yokokura, the MME staff producer in charge of Vortex. "We're looking for new acts, those with no history," he says.

One of Vortex's first releases is a single titled "Make It Happen—Off We Go," collaboration by Takagi and New York's Miki G.

MME projects total annual sales of 1 billion yen for the two labels. Abramoff thinks they may eventually merge into a single entity. "People buy what's good, whether it's international or domestic dance music," he says.

EMI Music
and
Channel [V]
would like
to thank
Richard Marx

for his outstanding performance in [V] at the Hard Rock,
featuring the duet "Can't Help Falling in Love" with Asia's
premiere singer/songwriter Eric Moo.

Richard Marx' latest album 'Ballads' has sold close to
1,000,000 copies so far in Asia.

Channel [V]-Asia's No.1 music channel
53 countries 200 million viewers.



JAPAN (Dunne Publications Inc.) 7/289

WEEK	LAST	WEEK	NEW	MOVES	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1							SINGLES	
1							1	DAISY DAWN'S SOUTHERN HILL STARS VICTORY
2	NEW						2	GOING GOOD HOME IN JUNGLE WEDTH 7 AVE 17
3							3	LOVE ME, LOVE YOU TWO 100 WEST 10
4							4	LOVE CHANGES EVERYTHING 100 WEST 10
5							5	TOMORROW MAYO KHAMTO TOLKIN JAPAN
6							6	NAMORAI GA KIRARI SPOT 70
7							7	AKI NAGATA KIRINO SAKA 70
8							8	ZURU ONO SHIRABANO SPOT 70
9							9	ROBBERSON SPOT 70
10	NEW						10	MIYO TAIKEN DUNE IN CLAM 10
1							ALBUMS	
1	NEW						1	KYOUSUKE HIMURO SINGLES 1980-1994
2	NEW						2	MAKI OGIKURI LA LA LA LA LA
3	NEW						3	AKI NAGATA KIRINO SAKA 70
4	NEW						4	AKINA NAKAMOTO LA ALTERICAM 70
5	NEW						5	TRIPS ARTISTS MET AWGANCE MATRIZ '90
6							6	VARIOUS HITERS MET 6 AVE 10
7							7	SAMBA 2007 HIT
8							8	ALFEE LIVE-IN PROGRESS POLYCOMBON
9							9	CHAGE & ASKA CODE NAME 1
10							10	TUBE YUJIEMORI NATSU 30

NETHERLANDS *charting.Music* **NOV 2007** **70** 7/2/99

THIS	LAST
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WEEK	NEW	SINGLES
1	NEW	1 I WANNA BE A CUPPERHEAD (KIM) PASCHÉ (CASSIDY)
2	NEW	2 BE MY LOVER LA BOUCHE (EMAPOLLA)
3	NEW	3 SIENG ANO DE GONGE NACHRAVE (MILTON) CONQUEST OF THE PARADISE (ANGELUS) (MILTON)
4	NEW	4 DAN DE BELLE NACHT MET MIJ DE SONNEN DER DREUG
5	NEW	5 SHY DUU CHANG KUNG SHUN MISSING YOUR NAME BUT THE GIRL WARRIOR
6	NEW	6 SCATTMAN'S WORLD SCATTMAN (JOHN)
7	NEW	7 NOUVEAU LUNE DE LA RAIN (CUNYATED) (MILTON)
8	NEW	8 ALL THESE ALBUMS
9	NEW	1 BORN TO BE A KING (MILTON)
10	NEW	2 RENE FRIGOR LUNE IN CONCERT (MILTON)
11	NEW	1 MICHAEL JACKSON HISTORY: PART. PRESENT AND FUTURE - BOOK 1 (JOHN)
12	NEW	3 VANDER LIND - THE CONQUEST OF PARADISE WARRIOR
13	NEW	5 ANDRE RIEU STRAUS & CO. METWILLY LUN (MILTON)
14	NEW	7 BZM SUMMER HOLIDAY (MILTON)
15	NEW	1 MARILLION AFOOD OF THE SUNLIGHT (JOHN)
16	NEW	2 SUNSHINE (JOHN)

Australasia		(Australian Record Industry Awards) 7/3/2019	
THIS WEEK	LAST WEEK	1	SINGLES
1	1	1	HOLD ME, THRILL ME, KISS ME, KILL ME <i>THE WEEKEND</i>
2	2	2	WE HAVE BEEN RUSSIA LOVE A WOMAN <i>BRITAY AGENS</i>
3	3	3	IF YOU CAN KISS ME <i>THE WEEKEND</i>
4	4	4	MOONIE MURDER <i>BANDERBROG</i> <i>GOETHE</i>
5	5	5	INSECTIVORE <i>JONAS ABERN</i> <i>AKA</i>
6	6	6	THE BROTHERS <i>THE BROTHERS</i> <i>OUTHERE</i>
7	7	7	BROTHERS <i>THE BROTHERS</i> <i>OUTHERE</i>
8	8	8	THE BROTHERS <i>THE BROTHERS</i> <i>OUTHERE</i>
9	9	9	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
10	10	10	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
11	11	11	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
12	12	12	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
13	13	13	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
14	14	14	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
15	15	15	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
16	16	16	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
17	17	17	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
18	18	18	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
19	19	19	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
20	20	20	THIS IS HOW WE DO IT <i>MONTPELL JORDAN</i>
1	1	1	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
2	2	2	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
3	3	3	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
4	4	4	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
5	5	5	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
6	6	6	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
7	7	7	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
8	8	8	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
9	9	9	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
10	10	10	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
11	11	11	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
12	12	12	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
13	13	13	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
14	14	14	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
15	15	15	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
16	16	16	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
17	17	17	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
18	18	18	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
19	19	19	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>
20	20	20	CELINE DION <i>THE COLOUR OF MY LOVE</i> <i>CELINE DION</i>

CANADA (The Record) 7/17/95

LAST WEEK	THIS WEEK	SONG	ARTIST
NEW	1	SINGLES	
NEW	1	MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
2	2	LICK IT ROULA OS	ROULA OS
3	3	THIS IS HOW WE GOT IT MONTELL JARRETT (PART 1)	MONTELL JARRETT
4	4	ANGELIC (PART 2) HETTEREQUALLY	HETTEREQUALLY
5	5	SCREAM N JACKSON & JACKSON (PART 2)	N JACKSON & JACKSON
6	6	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
7	7	ANGELIC (PART 2) HETTEREQUALLY	HETTEREQUALLY
8	8	HAVE YOU EVER LOVED A L.A. ADAMS (PART 2)	ADAMS
9	9	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
NEW	NEW	TOTAL ECLIPSE OF... BILLY RAY HARTMAN (QUALITY)	BILLY RAY HARTMAN
10	10	ANGELIC (PART 2) HETTEREQUALLY	HETTEREQUALLY
11	11	SHUT DOWN KISS (CELEBRATION)	KISS
12	12	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
13	13	THIS AIN'T A LOVE SONG BOB JOHNS (REQUIRUS)	BOB JOHNS
14	14	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
15	15	SQUAD DANCE SONG BIKS & ASHLEY MACMASSAO	BIKS & ASHLEY MACMASSAO
16	16	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
17	17	NOTHING DAY WHIFFED (PART 2) MONTELL JARRETT	MONTELL JARRETT
18	18	SOMEDAY I'LL BE... BOB JOHNS (REQUIRUS)	BOB JOHNS
19	19	TAKE A BOB MACDONA (REQUIRUS)	BOB MACDONA
20	20	DON'T TAKE IT PERSONAL NICHOLE ANASTASIO (QUALITY)	NICHOLE ANASTASIO
NEW	NEW	THE WINDS OF THE WIND VANESSA WILLIAMS	VANESSA WILLIAMS
NEW	NEW	ALBUMS	
1	1	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
2	2	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
3	3	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
4	4	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
5	5	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
6	6	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
7	7	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
8	8	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
9	9	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
10	10	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
11	11	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
12	12	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
13	13	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
14	14	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
15	15	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
16	16	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
17	17	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
18	18	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
19	19	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES
20	20	THE MACHENES LOS DEL MAR (QUALITY)	THE MACHENES

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[illegible]

GERMANY compiled by Media Control 7/25/95

LAST WEEK

SINGLES

1 **WHEAT UP WERE HERE** HELMUT DIN
2 **MYSELF** DOOFEN ANJA
3 **HAVE YOU EVER REALLY LOVED A WOMAN** BRYAN ADAMS
4 **THE SCOOTER SONGS** SCOOTER
5 **IT'S A RACE!** JENI COMPTON ANJA
6 **SEX ON THE PHONE** EROTIC INTERPRET
7 **SHUT UP WITH SEBASTIAN** ANJA
8 **LOVE UNDER LA MOUSSE** ANJA
9 **SET EISEN OFFERING** INTERPRET
6 **PUSH THE FEELING ON NIGHTCHANGERS** FIFTH
11 **SCATMAN'S WORLD** SCATMAN JOHN
12 **LOVE ME** JOHN SCHLIMMEL
13 **WANN A KISS WITH MY PURR FURCAT** ANJA
11 **SAY GUY DIAMIA** KING
10 **WOW, THERE'S ME, HASTE ME, KILL ME** LG
12 **THE RAGE** POLYGRAM
20 **GENERATION LOVE** POLYGRAM
17 **THERE IS A PARTY** OJ BOBO
14 **ROGGS** DER KELLY FAMILY
19 **LOVE DICK** PUP INTERPRET
15 **DEED MARUSA** URBAN MOTOR

ALBUMS

1 **DOCK JONES** THESE DAYS MEMORY
2 **MIKON** JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1
3 **THE RAGE** POLYGRAM
4 **SCHLIMMEL** TEND TO BE COOL—VOL. 1
5 **LOVE FEELS LIKE ME** INTERPRET
6 **NEW** **CAUGHT IN THE ACT** CAUGHT IN THE ACT OF
7 **LOVE** DICK POLYGRAM
8 **GREEN DAY** DODGE MUSIC
9 **OFFERING** JAZZIE SURF
10 **THE KAT** MORGAN
11 **KELLY FAMILY** UP THE HUMP
12 **LOVE DICK** PUP INTERPRET
13 **WESTERHAGEN** AFFENHÄUTER
14 **ADENIUS** SONS OF SANCTUARY
15 **LOVE DICK** PUP INTERPRET
16 **BRUCE SPRINGSTEEN** GREATEST HITS COLUMBIA
17 **PANDOLFI** LOST DRAGONHORN
18 **LOVE DICK** PUP INTERPRET
19 **ROD STEWART** A SPANNER IN THE WORLD
20 **LUCIANO** PANDOLFI & FRIENDS 2

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LAST	ALBUMS
37	2 SUPREMACY <i>I SHOULD GO</i> REPRISE
36	1 WALL <i>HELLER STAINLEY ROAD</i> DE GRUYTER
35	1 RON JUNE <i>THE SHOW, THE AFTERPARTY</i>
NEW	3 JODEE <i>THE SHOW, THE AFTERPARTY</i> THE RECORDS
34	4 MET WEET WE <i>PICTURE THIS</i> PRECEDUS
33	1 MICHAEL JACKSON <i>HISTORY</i> PRESENT
32	1 ALON <i>MOVIE</i> SINGLES
31	7 BLOWN FIVE <i>SIX KNOCKS</i> SHIN
30	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
29	1 CRABBERRIES <i>NO NEED TO ARGUE</i> SHAND
28	3 TAKE <i>TAKE</i> NEEDLESS ECHO
27	1 FLORIAN <i>FLORIAN</i> THE RECORDS
26	1 GLASS <i>DEFINITELY MARINE</i> CONCORD
25	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
24	1 PINK FLOYD <i>PULSE</i> THE
23	1 BLORK <i>POST THE LETTER</i> SHIN
22	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
21	1 NINE <i>THE MESSAGES</i> BECHAN
20	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
19	1 SHERYL CROW <i>TUESDAY NIGHT MUSIC CLUB</i> THE
18	1 FIGHTERS <i>FOR FIGHTERS</i> MUSICAL
17	1 RICHARD CARRICO <i>DALENO—THE BEST OF</i> THE
16	1 ROLLING STONES <i>JUMP BACK—THE TRIUMPH OF '71</i> THE
15	1 WAM WAMORRISON <i>DALENO—THE BEST OF</i> THE
14	1 ANNE LENNON <i>MOULDA</i> THE
13	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
12	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
11	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
10	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
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3	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
2	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE
1	1 THE BROTHERS <i>THE COLOUR OF LOVE</i> THE

RANCE (SNP1EOP/Tca-Law) 7/15/95

SINGLES

1 **TOY** **TOY** **TO MAMES** **ENDOR** **CELVE** **DIN**

2 **THE** **SCATMAN** **JOHN** **SPUR** **TOY**

3 **YENNA** **NOH** **INDIES** **SACRED** **SPIRIT** **TOY**

4 **THE** **BOMBI** **BROTHERS** **CD**

5 **FURRY** **ALLIANCE** **JOHN** **RELAT**

6 **HAVE** **YOU** **EVER** **REALLY** **L** **ROOM** **POSS**

7 **PUSH** **THE** **FEELING** **ON** **NIGHTCRAWLERS**

8 **BE** **MY** **LOVER** **LA** **BOUCHE** **POSS**

9 **THE** **LETTER** **LA** **END** **RECORD**

10 **HUNNA** **MATHEA** **JIMMY** **CLIFF** **L** **LEBO** **M** **WALT** **STAY**

11 **SPY** **GLY** **DIAN** **CLIMB** **TOY**

12 **BACK** **FOR** **GOOD** **THE** **THAT**

13 **ZOMBIE** **COMBIBES** **THAN**

14 **THE** **PHILL** **ME** **LA** **END** **RECORD**

15 **THIS** **AIN'T** **A** **LOVE** **SON** **BON** **JOY** **MURDER**

16 **MY** **SHOULDER** **HAVE** **A** **MACHINES** **TOY**

NEW

1 **GO** **TO** **MY** **FAMILY** **CHANGES** **SHINO**

2 **THE** **END** **LIMIT** **LA** **END** **RECORD**

3 **THE** **MASTER** **MASTER** **SHINO**

4 **FRED** **COM** **TO** **BE** **D** **END** **END**

ALBIMS

1 **MIKE** **JOHN** **DEEM** **CLIMB** **TOY**

2 **INDIES** **CHANG** **ET** **DANES** **OS** **INDIES**

3 **DANROSE** **TOY**

4 **MIKE** **JOHN** **HISTORY** **PLAT** **PRESENT**

5 **AND** **FUTURE** **BOMB** **LA** **END**

6 **THE** **ALPHADY** **LOVE** **RECORD**

7 **FREDERICK** **GOLDMAN** **JOHN** **RECORD**

8 **POURING** **AM** **ZENT** **COLUMBIA**

9 **THE** **CHANG** **NO** **TO** **ARE** **LOVE** **LOVE**

10 **MIKE** **JOHN** **PLAT** **PRESENT**

11 **BON** **JOY** **THE** **OS** **MURDER**

12 **THE** **RECORD** **NEW** **RECORD**

13 **NEVANA** **INT** **UNPLUGGED** **IN** **NEW** **YORK** **OFFICE**

14 **THE** **RECORD** **NEW** **RECORD**

15 **ALLIANCE** **JOHN** **RECORD** **NEW** **RECORD**

16 **VERONIQUE** **SHINO** **LA** **END** **RECORD**

NEW

1 **JOHN** **TRAVOLTA** **&** **OLIVIA** **NEWTOWN** **JOHN**

2 **THE** **RECORD** **NEW** **RECORD**

3 **DIE** **STRATS** **LEVE** **AT** **THE** **BOC** **MURDER**

4 **THE** **RECORD** **NEW** **RECORD**

5 **SOUNDTRACK** **ET** **BOYS** **SHINO**

6 **THE** **RECORD** **NEW** **RECORD**

7 **BOMB** **POSS** **TOY**

8 **OFFERING** **SHINO** **LA** **END** **RECORD**

9 **THE** **RECORD** **NEW** **RECORD**

TRAV

*Source: **Billboard** 7/2/95 (WEEK 27) 71/95*

	LAST WEEK	SINGLES
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30
31	31	31
32	32	32
33	33	33
34	34	34
35	35	35
36	36	36
37	37	37
38	38	38
39	39	39
40	40	40
41	41	41
42	42	42
43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50

	1	THE COLOUR ISHINE	TI. PICAL. NEW-ROCK
	2	THE COLOUR ISHINE	TI. PICAL. NEW-ROCK
	3	TRY ME OUT	CORONA. H&M
	4	WHAT CAN PLAY THAT GAVE BOBBY BROWN	H&M
	5	WAP ME UP	ALEX. PARTY
NEW	6	3-2 (TRAIN WITH ME WICKED AND WILD)	SP. CROW
NEW	7	SPACE CONQUER	JAMARQUE. S&W
NEW	8	TELL ME THE NEWS	U.F.A. A&M
NEW	9	TELL ME THE NEWS	U.F.A. A&M
NEW	10	ALBION	MELO. VEGA
NEW	11	ALBION	MELO. VEGA
NEW	12	ALBION	MELO. VEGA
NEW	13	ALBION	MELO. VEGA
NEW	14	ALBION	MELO. VEGA
NEW	15	ALBION	MELO. VEGA
NEW	16	ALBION	MELO. VEGA
NEW	17	ALBION	MELO. VEGA
NEW	18	ALBION	MELO. VEGA
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NEW	94	ALBION	MELO. VEGA
NEW	95	ALBION	MELO. VEGA
NEW	96	ALBION	MELO. VEGA
NEW	97	ALBION	MELO. VEGA
NEW	98	ALBION	MELO. VEGA
NEW	99	ALBION	MELO. VEGA
NEW	100	ALBION	MELO. VEGA

HIS THE WORLD CONTINUED

EUROCHART HOT 100 7/29/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	3	RAY GUY DANA RING <i>WOMAN</i>
2	1	HAVE YOU EVER REALLY LOVED A WOMAN? <i>BRYAN ADAMS</i>
3	4	HOLD ME, THRILL ME, KISS ME, KILL ME <i>U2</i>
4	10	SCATMAN'S WORLD <i>SCATMAN JOHN</i>
5	9	WISH YOU WERE HERE <i>REINOLD</i>
6	7	BE MY LOVER <i>LA BOULCHE</i>
7	8	NEEDING YOUR LOVE <i>OUTHERE BROTHERS</i>
8	6	SCREAM <i>MICHAEL JACKSON</i>
9	5	THIS AINT A LOVE SONG <i>SON JOY</i>
10	NEW	SCATMAN <i>SCATMAN JOHN</i>
ALBUMS		
1	2	SON JOY <i>THESE DAYS</i>
2	1	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
3	3	PINK FLOYD <i>PULSE</i>
4	4	BIKINI <i>POST</i>
5	5	NEEL YOUNG <i>MIRROR BALL</i>
6	6	OFFERING <i>SABOT</i>
7	7	GREEN DAY <i>DOOKIE</i>
8	8	SCATMAN'S WORLD <i>NO NEED TO ARGUE</i>
9	9	CELINE DION <i>CELESTINE</i>
10	NEW	DOOFEN <i>LEDER DER DIE WELT NICHT</i>

BELGIUM (Music & Media) 7/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE <i>VANGELS</i>
2	2	POUR QUI TU M'AIMES ENCORE <i>CELINE DION</i>
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? <i>BRYAN ADAMS</i>
4	4	74-75 CONNELLS <i>INTRO</i>
5	5	BE MY LOVER <i>LA BOULCHE</i>
6	6	NEEDING YOUR LOVE <i>OUTHERE BROTHERS</i>
7	7	SCATMAN <i>SCATMAN JOHN</i>
8	8	THINK TWICE <i>CELINE DION</i>
9	9	NOCTURNE <i>SECRET GARDEN</i>
10	10	SCATMAN <i>SCATMAN JOHN</i>
ALBUMS		
1	3	CELINE DION <i>CELESTINE</i>
2	1	GERT & SANDSON <i>SANDSON VOL. 5</i>
3	2	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
4	4	SOUNDTRACK: 1492: THE CONQUEST OF PARADISE <i>VARIOUS</i>
5	5	CELINE DION <i>CELESTINE</i>
6	6	THEATRE <i>INTERVAL</i>
7	7	OFFERING <i>SABOT</i>
8	8	NEEL YOUNG <i>THESE DAYS</i>
9	9	BIKINI <i>POST</i>
10	NEW	PINK FLOYD <i>PULSE</i>

SWEDEN (SUL) 7/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	VILL DU BOM MIN FUR <i>OSKARINNA</i>
2	2	RAY GUY DANA RING <i>WOMAN</i>
3	3	HOLD ME, THRILL ME, KISS ME, KILL ME <i>U2</i>
4	4	SCATMAN'S WORLD <i>SCATMAN JOHN</i>
5	5	74-75 CONNELLS <i>INTRO</i>
6	6	FIRST OUT OF THE DEEPEST <i>PAPA DOR</i>
7	7	BE MY LOVER <i>LA BOULCHE</i>
8	8	NEEDING YOUR LOVE <i>OUTHERE BROTHERS</i>
9	9	GO AWAY <i>LOVE</i>
10	10	COMMON PEOPLE <i>PULP</i>
ALBUMS		
1	1	CELINE DION <i>CELESTINE</i>
2	2	BIKINI <i>POST</i>
3	3	GLORIOUS <i>THESE DAYS</i>
4	4	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
5	5	SOUNDTRACK <i>1492: THE CONQUEST OF PARADISE</i>
6	6	NEEL YOUNG <i>THESE DAYS</i>
7	7	NEEL YOUNG <i>MIRROR BALL</i>
8	8	OFFERING <i>SABOT</i>
9	9	ERIC GAD <i>FLIGHTING</i>
10	10	LISA NILSSON <i>THESE DAYS</i>

PORTUGAL (Portugal/AFPI) 7/25/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS <i>NOMERO 1</i>
2	2	VARIOUS <i>CHANCE POWER</i>
3	3	VARIOUS <i>1492: THE CONQUEST OF PARADISE</i>
4	4	PINK FLOYD <i>PULSE</i>
5	5	SON JOY <i>THESE DAYS</i>
6	6	VARIOUS <i>PORTUGAL</i>
7	7	JULIO ILLUSIA <i>LA CARRETERA</i>
8	8	THE ONE <i>THE COLOUR OF MY LOVE</i>
9	9	AMALIA RODRIGUES <i>DE MELLO DE AMALIA</i>
10	10	VARIOUS <i>DISCO MANIA</i>

NEW ZEALAND (RIANZ) 7/26/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM <i>MICHAEL JACKSON</i>
2	2	THAT LOOK IN YOUR EYE <i>ALL CAMPBELL</i>
3	3	BE MY LOVER <i>LA BOULCHE</i>
4	4	KEEP THEIR HEADS RINGIN' <i>DR. OZ</i>
5	5	NEVER FIND SOMEONE LIKE YOU <i>KETHI MARTIN</i>
6	6	I GOT A LOT OF LITTLE SOMETHING FOR YOU <i>MINI</i>
7	7	HOLD ON JIMIE WATERS <i>WATERS</i>
8	8	RAY GUY DANA RING <i>WOMAN</i>
9	9	I BELIEVE <i>BLESSED UNION OF SOULS</i>
10	10	THIS AINT A LOVE SONG <i>SON JOY</i>
ALBUMS		
1	1	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
2	2	PINK FLOYD <i>PULSE</i>
3	3	CRABEER <i>NO NEED TO ARGUE</i>
4	4	SOUNDTRACK <i>1492: THE CONQUEST OF PARADISE</i>
5	5	STONE TEMPLE PILATES <i>PULP</i>
6	6	OFFERING <i>SABOT</i>
7	7	DEEP FORTH <i>THESE DAYS</i>
8	8	VARIOUS <i>WORLD IN CRISIS—ANTHEMS</i>
9	9	CARRIBBEES <i>EVERWOOD</i>
10	10	LIVE AT THE ACROPOLIS <i>YANNI</i>

SWITZERLAND (Media Centre Switzerland) 7/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE <i>REINOLD</i>
2	2	ALICE INTO THE X <i>ALICE</i>
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? <i>BRYAN ADAMS</i>
4	4	SCATMAN <i>SCATMAN JOHN</i>
5	5	SCREAM <i>MICHAEL JACKSON</i>
6	6	HOLD ME, THRILL ME, KISS ME, KILL ME <i>U2</i>
7	7	PUSH THE FEELING ON NIGHTCRAWLERS <i>SON JOY</i>
8	8	THIS AINT A LOVE SONG <i>SON JOY</i>
9	9	NEED DOOFEN <i>DOOFEN</i>
ALBUMS		
1	1	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
2	2	SON JOY <i>THESE DAYS</i>
3	3	CELINE DION <i>CELESTINE</i>
4	4	ZUGER <i>FORMACHAN</i>
5	5	PINK FLOYD <i>PULSE</i>
6	6	LA BOULCHE <i>BE MY LOVER</i>
7	7	DOOFEN <i>LEDER DER DIE WELT NICHT</i>
8	8	SCATMAN <i>SCATMAN JOHN</i>
9	9	CHERUBIN <i>KIDNAPER</i>
10	10	DRIVE <i>HADWAY</i>

FINLAND (Glen/IFI Finland) 7/26/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ONE OF US <i>PANDORA</i>
2	2	SCATMAN'S WORLD <i>SCATMAN JOHN</i>
3	3	HOLD ME, THRILL ME, KISS ME, KILL ME <i>U2</i>
4	4	THIS AINT A LOVE SONG <i>SON JOY</i>
5	5	SURRENDER YOUR LOVE <i>NIGHTCRAWLERS</i>
6	6	GOTTA GET AWAY <i>OFFERING</i>
7	7	IN THE SUMMER <i>SHAGGY</i>
8	8	FALLIN' IN LOVE <i>LA BOULCHE</i>
9	9	THAT'S NOT A LOVE SONG <i>LA BOULCHE</i>
10	10	TRY ME OUT <i>CORONA</i>
ALBUMS		
1	1	SON JOY <i>THESE DAYS</i>
2	2	OFFERING <i>SABOT</i>
3	3	LEPPS AND LEAVINGS <i>KARAKUUN</i>
4	4	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
5	5	BIKINI <i>POST</i>
6	6	NEEDING YOUR LOVE <i>OUTHERE BROTHERS</i>
7	7	SCATMAN <i>SCATMAN JOHN</i>
8	8	AGNIA <i>VINTAGE</i>
9	9	PINK FLOYD <i>PULSE</i>
10	10	THEATRE <i>INTERVAL</i>

CHILE (APF Chile) 7/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL JACKSON <i>HISTORY: PAST, PRESENT AND FUTURE—BOOK 1</i>
2	2	PINK FLOYD <i>PULSE</i>
3	3	LA LAY <i>INVENTION</i>
4	4	VARIOUS <i>ESTUPIDO CUPIDO</i>
5	5	SON JOY <i>THESE DAYS</i>
6	6	RICHARD ANTON <i>HISTORIA</i>
7	7	MARTA SANCHEZ <i>MI MUNDO</i>
8	8	VARIOUS <i>LA LAY</i>
9	9	VARIOUS <i>EXITO BAJO LAS ESTRELLAS VOL. 1</i>
10	10	VARIOUS <i>EXITO BAJO LAS ESTRELLAS VOL. 2</i>

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Shingo Takeda is one of a growing number of actors who are trying their hand at being musicians. Best known for appearing in TV dramas and in the cult film "Night Heat," Takeda also blows a mean saxophone. His androgynous looks appeal to young women who are attracted by the "femi-o-kun" (feminine-looking guy) style, and Takeda takes great pride in his personal appearance. He has been known to spend an hour in his dressing room taking his makeup just right before going on stage. But there's more to Takeda than style. His self-titled debut album on Pony Canyon is a credible, mainly instrumental jazz/funk workout with a liberal helping of the band sound courtesy of members of the Tokyo Sax Paradise Orchestra. One particularly interesting track, "Scene #37," features trumpeter Kazufumi Kodama and rapper Kan Takagi on "beats and teardrops." The result is a weird, ambient, house-ish atmosphere that sounds like Miles Davis meeting Prince Paul II.

DAVID SINCLAIR

STEVE MCCLURE

AUSTRALIA: In a career spanning 20 years, trumpeter and singer Vince Jones has released a string of well-received albums on EMI (issued overseas through Vertigo/Intuition) while maintaining a punishing schedule of gigs from local jazz clubs to four acclaimed European tours in the last three years. But, the 360-show-a-year schedule has been cut back to about 150, and Jones has adopted a more spiritual lifestyle. The 41-year-old, Glasgow, Scotland-born son of a jazz musician now lives in the Victorian Alps, about five hours from the clubs of Sydney and Melbourne, to which he commutes, when necessary, by private plane. While he now spends five hours of a typical day practicing and meditating through the music of Miles Davis and John Coltrane, the rest of his time is divided between sculpture, building his own mid-trick house, involving himself in environmental issues, and avidly reading about philosophy, anthropology, and Eastern religions. The change of pace is reflected on Jones' new album, "To Miracles." "Here's the place I've never been more focused nor in vision more adventurous and his playing has become much more angular and rhythmically aggressive. 'I'm still a young person at heart,'" insists Jones, who owns every edition of Downbeat magazine from the last 50 years and a record collection of jazz masterpieces. "I'm asking questions, and while I haven't got all the solutions, the answers are certainly coming faster."

CHRISTIE ELZEYER

PHILIPPINES: "My long hair is none of your business," blasts Alvin Pangasinan, singer of alternative rock band Weed. Taken from the band's self-titled debut album on Universal Records, "Long Hair" is a humorous, reggae rant against the conformist notions that still hold sway in this conservative nation. Ironically, the four members of Weed are all clean-cut young men (the oldest is 17), and the group's retro rock sound is finding a broad audience amidst the pop mainstream. Backed by a marketing campaign that includes TV appearances and live performances in shopping malls, sales of the album have reached 20,000 units in its first month of release. **MARC GOROSCH**

FRANCE: The Francophiles music festival, founded 11 years ago by radio personality Jean-Louis Foulquier, is based on a simple concept: present exclusively Francophone acts to the largest possible audience. This year's edition, held in La Rochelle July 12-17, attracted some 86,000 people who came to see more than 100 acts. At the top of the bill was rapper MC Solaar, whose concert with Les Negresses Vertes was the biggest draw of the festival, with an audience of more than 10,000. Other star attractions were Renaud, Bernard Lavilliers, Patrick Bruel, Alain Bashung, and Rita Mitsouko. For the first time, a young stage was set aside for acts of the up-and-coming hip-hop/funk/rage scene including Alliance Ethnik, Ragga Senik, Fabe, Rios, Menelle, Les Sages Poetes de la Rue, Timité et Sans Complex, Démocrate D., Mad In Paris, and Dmain Les Poules among others. According to Foulquier, organizers expected about 2,000 people for this concert series, but more than 6,800 people showed up, underlining the vitality and appeal of the French rap scene. The festival is known for creating conditions in which artists can experiment by performing in new or unusual combinations. True to form, Lavilliers played with percussionist Ray Barretto and performed a duet with Khalid. Khalid later joined Bruel and N'Dour to perform the symbolic "Quand Les Hommes Virent D'Amour" (When Man Will Live From Love). N'Dour was joined on stage for two songs by Eric Mouquet and Michael Sanches, the brains behind Deep Forest, but his "72 seconds" sparring partner Neneh Cherry, who was initially billed, did not appear. Bruel dueted with Hagelin, the Solaris concert became a huge hip-hop rendezvous featuring Alliance Ethnik, Menelle, Metaxas, and Rios all paying their dues to the boss of the posse. The Francophiles concept is being exported to other territories, with similar events taking place in Spa, Belgium, July 20-23 and Montreal (Saturday 4-Aug. 12).

U.K.: While August is traditionally the quietest month in the rock calendar, the stage is set this year for a clash of the New Brit-rock titans. Blur and Oasis both have brand-new singles scheduled for release Aug. 14. "Country House" (Parlophone) is said to be the "poppiest"-sounding track from Blur's new album, "The Great Escape," which will be out in mid-September. Meanwhile, "Roll With It" by Oasis is an early take of the band's sophomore album, "Morning Glory," due for release in October. The song is accompanied by three previously unavailable tracks, "It's Better," "Rollin' Chair," and a live version of "Live Forever." Perhaps both groups could benefit from the example of the Beatles and the Rolling Stones, who staggered their release schedules throughout the '60s to avoid just such a head-to-head contest.

DAVID SINCLAIR

OZ AMENDMENT STOPS BOOTLEGS

(Continued from page 10)

"The government found itself being hit by 120 other countries to do what the Australian Recording Industry Asn. had been saying since the end of 1987," says a relieved and somewhat bitter ARIA executive director Emmanuel Cardini.

He concedes that the music industry's successful campaign against importations by the Australian Surveillance Authority that blocks on parallel importing should be removed did not help the industry's fight to eradicate a source estimated to have cost companies more than \$25 million in lost sales.

The loophole that allowed the manufacture of discs from artists such as Michael Jackson, Nirvana, Pearl Jam, Prince, Madonna, R.E.M., Metallica, U2, Genesis, Paul Simon, 4 Non Blondes, Tom Petty, Eric Clapton, and scores of others was found in the wording of a 1989 amendment to the Copyright Act in relation to the definition of performance and its protection. The amendment was drafted so that Australia could become a signatory to the Rome Convention.

To avoid charges under consumer protection law, the companies making bootleg discs under this loophole—led by Apple House Music—boldly declared that their products were not officially sanctioned via stickers carrying words such as "unauthorized" and "unlicensed." Court challenges by record companies were dismissed.

Cardini, who says the government showed no signs of rushing to help the record industry, says, "It wasn't just that Apple House Music—boldly declared that their products were not officially sanctioned via stickers carrying words such as 'unauthorized' and 'unlicensed.' Court challenges by record companies were dismissed."

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Oasis—would have made between \$10 million and \$20 million during their run," he says. "An enormous number of discs found their way to other countries, such as Japan, often without the 'unauthorized,' 'unapproved,' or 'unlicensed' banners."

"There are a lot of angry artists, companies, and organizations all over the world, and they're all waiting on the Australian government thought it was doing."

When they first hit the market, the bootlegs had a retail price of about \$15, but this fell by two-thirds as the producers began to compete fiercely among themselves. Outlets included novelty shops, news agents, market stalls, clothing and shoe shops, and even chains such as Woolworth's.

The bootlegs were cheaply and often misleadingly packaged—for example, a Peter Green-era Fleetwood Mac featured a cover photo of Steve Nicks—and varied in their sound quality. They became ubiquitous, particularly in the last months of legal sales, and were dropped in the U.S.

For all the government's perceived procrastination, the closing of the loophole has at least been effective. The new Copyright Act amendment makes the importation, manufacture, distribution, and/or sale of copies of unauthorized recordings both a civil and a criminal offense, with criminal provisions applying to any protected performance and copyright works. The new law also carries a five-year fine and up to six months' imprisonment.

ARIA is publicizing the new laws and the government has issued 5,000 letters delivered to stores.

Cardini says that the discs are now considered "red hot, contraband—no body wants to touch them." More than 200 copies have now been handed into or seized by ARIA.

Says Cardini, "It's all over, but now we have the not inconsiderable task of trying to persuade consumers that budget CDs do not cost a couple of bucks. Expectations have been dangerously lowered, and it is going to take some time to lift them back."

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Says Cardini, "It's all over, but now we have the not inconsiderable task of trying to persuade consumers that budget CDs do not cost a couple of bucks. Expectations have been dangerously lowered, and it is going to take some time to lift them back."

New Sales Force Serves All Polygram Labels PGS Promises Comprehensive Account Coverage

■ BY LARRY LEBLANC

TORONTO—Five years after PolyGram Canada's Mercury/Polygram and A&M/Island/Motown Records of Canada merged, the two have pooled their national sales and marketing efforts with the 62-person PolyGram Group Sales based in New York.

The consolidation unites Canadian sales activities for all PolyGram Group labels, including Polygram, Mercury, A&M, Island, Motown, London, Philips, Verve, Deutsche Grammophon, Polygram Special Imports, and TVC compiler Polygram. It also includes such U.S.-based distributed labels as Concord and Fantasy and Canadian-based labels like the Children's Group, Strawberry, Elephant, Hypnotic, and Zulu.

In addition to having representation in previously covered cities including Vancouver, Calgary and Edmonton, Alberta; Winnipeg, Manitoba; London, Ontario; and Toronto, Ontario, Montreal, and Halifax, Nova Scotia, PGS has added reps in London, Ontario, and Quebec City, Quebec, and will add a rep in Saskatchewan by Sept. 1. As well, PGS has beefed up its sales personnel, specializing in jazz and classical in Montreal, Vancouver, and Toronto.

"It's now a well-staffed division," says Bill Ott, executive VP/CM of PGS, overseeing the company's market share at 21%. "We've reduced the number of accounts each salesperson covers and given them a more comprehensive look at individual accounts. Someone is now visiting major accounts two and three times a week. Where we also have jazz and classical sales specialists, accounts are now working with two separate PGS people."

Under the restructuring, four regional managers, responsible for the overall business activities and personnel in the region, now report to Ott. These are Peter Belhine in British Columbia, Al Harrison in the Midwest (Alberta, Saskatchewan, and Manitoba), Jo Toews in Ontario, and Roland Dufresne covering the Ottawa Valley in Ontario and eastward.

Also, four regional marketing managers, responsible for day-to-day sales and marketing strategies of product, will report to Ian Marchant, national marketing director of PGS. These include Tom Jones in British Columbia, Paul Nore in the Midwest, John Deighan in Ontario, and Greg Barkley in the East.

Marchant will also coordinate overall product campaigns for A&M/Island/Motown, including the company's new classical and jazz division, and PolyTel. "My emphasis is with the product," he says. "Having the right product with the right quantity in the right places at the right time."

Of this two-tier regional and national system, Ott says, "The idea was to break down our business to look at it from a product standpoint—the individual titles and marketing campaigns—and to make sure that the overall business climate also runs well."

PGS is currently running hot, with Atlantic Records' new releases by David Arden, Bessie Butler, Portishead, Melissa Etheridge, the Cranberries, and the "Don Juan DeMarco" soundtrack, and Mercury/Polygram albums by

Van Morrison, Bon Jovi, Shania Twain, and Lucie Arnaz. PolyTel releases its "400% Dance," "DJ Club Mix Vol. 8," and "DJ Line Vol. 19" also are doing well.

Key to the PGS "kickoff" will be a continuing flow of international releases in the fall from U2 De Leppard, Boyz II Men (a remix album), P.M. Dawn, Melissa Etheridge, and East River Pipe, such Canadian acts as Bara MacIver, Bessie Bess, and Ashley MacIsaac. Other forthcoming releases include compilations by Janet Jackson, Salt-N-Pepa, Sammy Kershaw, a Canadian cast album of Andrew Lloyd Webber's "Sunset Boulevard," and possibly a new Bryan Adams album.

"Under the old system, the A&M/Island/Motown rep could go through periods when the label was cold, but now [with the merger] a PGS sales rep will never be called because there's always something breaking," says Joe Summers, vice chairman of Polygram Group Canada.

The sales overhaul marks the final step in the melding Mercury/Polygram and A&M/Island/Motown Records of Canada into Polygram Group Canada. Since the merging of the two companies five years ago, integration has been happening as the sales' past culture and sales approach.

While the marketing and sales division of A&M/Island (as it was then called) was soon folded into Polygram Distribution Inc., A&M/Island/Motown and Mercury/Polygram continued to have their own sales and marketing forces. They also handled their own promotion and A&R activities, which continues under the new configuration.

"When A&M and Island were purchased separately [by Polygram Group], there was a desire to maintain

that boutique label independence," says Ott. "Of course, Polygram has been very successful doing the same thing as a distributor. However, we are the last of the Polygram companies to go through the process of building a sales force that can act as a distributor product for the entire corporation."

One of key reasons behind the reorganization was to respond to the growing decentralization of Canadian musical artists. Chances here are giving store management greater responsibility in their choice and maintenance of inventory. "We're no longer selling to warehouses exclusively," Ott says. "We're mostly dealing with decentralized operations. Even those [retail] players who buy centrally are empowering their store managers and their regional managers with the choice and depth of selections."

Ott says the timing of the switch over was significant. "It would have been far more difficult to do this as we went into the fall. We had to have had time to organize to break the sales force in and give everybody a chance to learn the other side's repertoire."

"We're still finding our feet because the system has only been in place for three weeks," says John Reid, who assumed the position of president of A&M/Island/Motown July 17. He had been marketing director of London Records in the U.K. "There are teething problems, but overall we're happy with the way it's panning out. What we've learned is that we have to be the same thing two years ago, is the better you service the sales team, the better results [your label] get. Our challenge is giving Bill's guys the best service we can."

"We now have to promote inside the company," says Doug Chappell, president of Mercury/Polygram. "It's not an uncomfortable situation for us because I did that [working] for 10 years at Virgin Island. The way you do that is raise the profile of your artists so high, salespeople can't ignore it."

BMG-RICORDI RESTRUCTURING PLAN UNVEILED

(Continued from page 10)

agreement by September," he adds. Ricordi's printing company, Arte Grafica, is now independent of BMG-Ricordi through a management buyout under the direction of managing director Giuseppe Forcella.

The new group claims a 30% market share in Italy, and combined revenues for the Americas and Europe of \$350 billion (€218.75 million) last year. A 3% market share is the goal for next year.

BMG-Ricordi has a strong release schedule for BMG's domestic artists, including albums from Antonio Venuti (September) and Luca Carboni (October), as well as '96 releases by Fabrizio Fognoli and Andrea D'Amico (March), Morandi (February), Eros Ramazzotti (April), and Lucio Dalla (June).

Real says that the Ricordi label's strength has been in licensing and distribution, and it will continue to do so, developing Italian artists. "We have a three-year investment plan for the label that will restore it [as] a major international label," he says. Two Ricordi sign-

ings, Renzo Arbore and Marco Masini, already licensed to 15 territories, are central to the international strategy.

Bahmann says that the development of a multimedia CD-ROM catalog and the acquisition of film rights for video distribution are two BMG International strategies being implemented in Italy. "We're also interested in the CD-ROM-compatible PCs in Italy," he says.

"Ricordi owns 50% of the Italian home video distribution company Delta, which is part of a Europe-wide plan to sign artists and release them in the home video business. To date, BMG has concentrated on music and children's videos. 'Although we are not interested in the CD-ROM-compatible PCs at the moment, [because it] is too close to home, we're looking for TV partners when negotiating the acquisition of film rights for home video,'" Bahmann says.

BMG-Ricordi also has divisions, BMG-Ricordi has a stake in Lucio Dalla's Pressing label (50% plus one share), the state-controlled Fonit Cetra label (10%), and 100% of the DDD label.

Japan

The Changing Face Of The Japanese Music Business

Execs And Artists Show Increasing Independence, Inexpensive Imports Threaten Pricing System

BY STEVE MCCLURE

Keiichi Ishizaka surprised just about everybody in the Japanese music business last fall by leaving Toshiba-EMI—where as general manager he'd been number three in the company hierarchy—to take over as president of PolyGram K.K. from Terumi Mizuta. Many people in the industry here had Ishizaka pegged as a future president of Toshiba-EMI, where he'd worked since the '60s.

It was a highly unusual move in a society where corporate loyalty and lifetime employment go hand in hand—even in as mercurial a business as the music industry.

Earlier this year, Ishizaka was joined at PolyGram by former WEA Japan president Ikuzo Orita, now president of Polydor K.K. In September 1993, Orita found out the hard way that seniority-based promotions were no longer automatic when Ryuzo "Junior" Kosugi, then president of Warner affiliate MMG Inc., leapfrogged over Orita, then president of Warner Music Japan, to become chairman of a restructured WMJ.

These high-profile moves typify the fundamental changes taking place in the Japanese music business, as the boom years of the early '90s give way to a period of retrenchment and restructuring.

Other examples of the changing times include the expansion of foreign retailers and the impact of imports on the market, the weakening of the resale-price maintenance system and an increased willingness by artists and songwriters to stand up for their rights.

The result, industry watchers agree, will likely be a leaner industry that's more in tune with international business norms.

MUSICAL CHAIRMEN

Behind the recent personnel changes is the realization by the majors' Japanese affiliates that they need the right people to help them build up their domestic repertoire, says Peter Buckleigh, EMI Music's resident director in Japan.

"The two foreign companies that have strong domestic repertoire presence are us [Toshiba-EMI] and Sony, if I can call Sony a foreign company," says Buckleigh. "The other foreign companies have never reached that level of market share. Their success has been based purely on international repertoire [roughly 30% of the Japanese market]. So if you're sitting where [PolyGram president/CEO] Alan Ley is, you say, 'Good God, how do we expand our presence in the Japanese market?' They've realized that you need to get domestic repertoire up, and the way to do that is to go out and get some staff."

Ley concurs, noting that "We felt needed new blood and a better understanding of local repertoire than we had previously, even though the results of the Japanese company are very good and Terumi [Mizuta] did a very good job."

Notes Buckleigh, "I think what we're seeing are senior executives who would otherwise have been lifetime employees feel that they can take their careers in a different direction by jumping to someone else."

Take the case of Harry Kaneko, until recently Pony Canyon's general manager for corporate development. Well-known overseas for his role as point man in the purchase (and subsequent sale) of 25% of Virgin Music by Pony Canyon parent company, the Fujiankei Communications Group, Kaneko was successfully recruited by upstart dance label Aves Trax. He now has the title of assistant general manager of the international division of parent company Aves D.D.

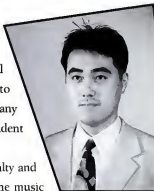
Aves also lured 35-year-old Fuji Taniguchi, who, although relatively young, was beginning to feel frustrated with his job as business affairs manager at Sony Music Publishing. The problem, he says, was that in a large corporation like Sony, a "non-mainstream" field like publishing would always leave him on the periphery.

"Luckily enough, Aves not only provided a position where I could learn about the record business [as assistant to Aves chairman Tom Yoda and manager of international business affairs], but also let me be involved in publishing as well," Taniguchi says. He adds that another reason for his move was Sony's policy of job rotation, which is typical Japanese corporate style. "I was in one section for eight years, which is pretty unusual," he notes. "But it was pretty easy for me to imagine that one day I'd find myself in Kanazawa [i.e., out in the sticks] selling con-jokes or whatever."

NON-JAPANESE IMPORTS

Loosing key staffers to aggressive competitors is just one way Japanese music companies are being shaken out of their sense of complacency. Another is the yen's rise, which has flooded the market with imported product, shipments of which rose 43% in 1994.

Unlike made-in-Japan product—whether by domestic or foreign acts—imports are not subject to the ailing resale-price maintenance system, which allows record companies, book publishers and cosmetics makers to dictate retail prices.



Aves' Hajji Taniguchi

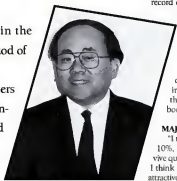
Examples of the changing times include the expansion of foreign retailers and the impact of imports on the market, the weakening of the resale-price maintenance system and an increased willingness by artists and songwriters to stand up for their rights.

Japan's Fair Trade Commission recently modified the system to allow record companies to set prices for a maximum of two years from release, but said that still shows signs of weakening. With domestic albums still selling for as much as 3,000 yen (\$35), imports—which go for as low as 1,500 yen (\$17.50) at such fast-growing retail chains as Tower, Virgin and HMV—are causing some smaller retailers to break sighs.

If the resale system breaks down altogether, the result could be what Japanese bureaucrats call—without a hint of irony—"market confusion." But, in turn, could speed up the process of consolidation that has begun now that the boom years of the early '90s are over.

MAJOR ALLIANCES

"I think that when the market was showing those phenomenal 10%, 15% and 20% year-on-year growth figures, you could survive quite well," says EMI's Buckleigh. "Now that has stopped. I think that a lot of smaller local-repertoire companies will find it attractive to tie up with a major."



Polydor K.K.'s Ikuzo Orita

Continued on page 62

Outsiders Are In

Japanese Fringe Acts Prove More Popular Away From Home

BY STEVE MCCLURE

It seems to be an unwritten rule in the Japanese music industry that it's the outsiders—bands such as the Boredoms, Pizzicato Five and Shonen Knife—that do best overseas.

As a result of touring and releasing product internationally, these bands and others have been getting a lot of attention outside Japan, while back home they're still very much on the fringe of the music scene.

Take the Boredoms, Osaka's leading exponents of thrash metal/industrial/hard-core noise. It's no exaggeration to say that most Japanese music fans probably have never heard of them. But few who saw the Boredoms open the main Lollapalooza stage or in their other European and North American shows in 1994 are likely to forget their ultrasonic stage presence. The Boredoms released an EP, "Super hooks," and a reissued album, "Ochame Bomb Meets The Sex Pistols," on the Reprise label in the U.S. last year.

The music of Pizzicato Five—which is actually afro—has pitch in common with that of the Boredoms, apart from being decidedly non-mainstream. P5's trademark is a surreal spin on '60s kitsch culture, in which vocalist Maki Nomiya adopts various retro

Shonen Knife



United Future Organization

personae. This unique sensibility has endeared the band to a growing number of cognoscenti overseas.

Last year, P5 released a max-single titled "Five By Five" on Maxador Records in the U.S., as well as a compilation album, "Made In USA," which sold a very healthy 100,000 copies in the American market.

The band also gained more exposure when its track "Twiggy Twiggy Twiggy Vs. James Bond" was used on the soundtrack of Robert Altman's look at the fashion world, "Pret A Porter (Ready To Wear)." Earlier this year, the band played live dates in the U.S., Canada and Europe, and vocalist Nomiya even had a site on the Internet, in which she explained how to make sushi.

Continued on page 39

WUNDERKIND TETSUYA KOMURO

An Interview With Japan's Big-Name Producer

Tetsuya Komuro is the wunderkind of Japanese pop music. In the last few years, he has almost single-handedly brought the role of producers to the forefront in a country where they are usually anonymous limbo-twirlers. His greatest success has been with Aves Trax act trf, which Komuro put together in September 1992. The group—whose name is an acronym for Tetsuya Rave Factory—has so far sold an amazing 16 million-plus units, including singles and albums.

Komuro, who led the extremely successful trio TMN for 11 years, until it disbanded in 1994, has also produced or written megahits for such leading Japanese artists as Ayako Shinohara, Miho Nakayama, Kyoko Koizumi and Yoshiki, to name just a few.

He recently found time in his ultra-frenzied schedule to talk to Billboard Japan bureau chief Steve McClure in one of the four penthouse suites Komuro uses as studios and living quarters in a central Tokyo apartment building. A massive array of TVs, mixing boards and video, CD and tape decks dominate the otherwise sparsely furnished room.

Billboard: How long have you been working as a producer?

Tetsuya Komuro: More than 10 years, since I was doing production work for TMN. When I was in TMN, I worked for other artists as a composer or as a "sound-only" producer. Now when I produce an artist, I totally produce—overseeing everything from distribution to promotion.

BB: What did TMN break up?

Komuro: TMN was my brainchild, and the other two members [Takashi Utsunomiya and Naoto Karel] joined me. We were good friends, but not a family. None of us thought TMN would stick together forever. We just broke up when we couldn't come up with good ideas anymore.

BB: What was the basic idea behind creating trf?

Komuro: The simplest way of expressing what I had in mind with trf is "karaoke and dance." With karaoke, you only sing, and at a disco, you only dance. I thought, "Wouldn't it be fun if the two biggest forms of entertainment for kids could be mixed?"

BB: Trf is one of the major reasons for the success of Aves Trax. Why did you hook up with Aves?

Komuro: Unlike other record companies in Japan, Aves was into dance music exclusively. Aves had its own floor, just like European dance labels. What they wanted was simple, clear and easy to understand, as far as I was concerned.

BB: Have you consciously tried to develop a "Komuro sound"?

Komuro: When I make music, I don't try to make a sound that people can recognize as mine. But I guess it sounds like the "Komuro sound" anyway.

BB: How is the Japanese music-production system different from, say, the American system?

Komuro: In America, artists and their managers have the right to shop their music to labels, distributors, promoters and publishers. But in Japan, the record company decides almost everything. They set up everything for the artist, even the producer, when the artist has never met before. I don't think that's right.

Another problem is studio costs. The artist should come first. I always say so in interviews like this, in the hope that the Japanese music-production system will change. Otherwise, Japanese artists will end up almost like record companies' employees.

Another problem is studio costs. Again, it's the record companies that have the money to pay the studio fees. If artists had to pay, they'd work more efficiently, I think.

BB: One of your latest projects with Aves is called "Eurogroove"...

Komuro: I just thought I could produce and promote singers in the U.K. [through Aves's British subsidiary] like I do in Japan, because my music doesn't sound very different from dance music in the U.K., except for the words. The first Eurogroove album came out in May in Britain.

BB: What other overseas producers and artists have you worked with?

Komuro: Well, there's C&C Music Factory, who are pretty smart in marketing their products in territories other than America. They believe that local producers know better what kind of sound will sell in each territory. They let me touch up tracks they'd originally released in the States in whichever way I thought would work in Japan, which is the second-biggest market for them.

BB: What's your daily routine like?

Komuro: I'm a vampire. I often start off with an interview like this [which began at 5 p.m.], then attend a promotional meeting or a creative meeting. Then I work on recording, composing or writing lyrics. I do tracking here in my home until the morning, and then I go to bed. I don't go to nightclubs so often, although the places I do like going to are Jungles, Bass, Rebel, Apollo.

When I go to clubs, I can't relax or enjoy myself, because when I hear the music in the club, whether it's good or bad, I feel as if I have to go home and make new club sounds to pass on to club DJs who'd play it!

BB: Where do you get the inspiration for your music?

Komuro: When I'm in a place like Harajuku or Shibuya, among the crowds, I think, "What kind of music would fit here and now?"

BB: What type of music have you been getting into lately?

Komuro: I'm interested in jungle—not only as a musical genre but also as a style. When I remixed C&C Music Factory's song "Silent Lover," I did a jungle version besides the commercial version.

BB: You're one of the busiest people in Japanese showbiz.

Continued on page 39



Tetsuya Komuro



Komuro's trf

Japan

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Japan Shakeups In The Retail Biz

Competition From Foreign Chains Jolts Japanese Out Of Complacency

By STEVE McCURE

It's been an earth-shattering year—literally—for music retailers in Japan, starting with the massive Jan. 17 earthquake in the western port city of Kobe. Besides killing more than 5,000 people and leaving thousands more homeless, the tremor brought the business life of the city to a standstill.

As many as 30 record stores in the Kobe area were put out of business at least temporarily, and retailers in other parts of the country noticed a fall-off in their sales as people stayed at home to watch the non-stop TV coverage of the quake's aftermath.

On a more positive note, Tower Records, which entered the Japanese market in 1979, made headlines here in March with the opening of what the Sacramento, Calif.-based chain claims is the world's biggest record outlet: a 53,000-square-foot store occupying an eight-story building in Tokyo's Shibuya district. Turnover on the first day, March 10, was an estimated \$450,000—an all-time high for any Tower store opening anywhere.

The Shibuya store's debut was the most visible in an ongoing series of store launches by the three major foreign retail chains operating in Japan: Tower, Virgin and HMV, not to mention Museland's Sam Goody chain, which entered the Japanese market last November in a licensing deal with a major wholesaler.

BOTTOM LINES

Tower now has 23 stores in Japan and estimates that its total turnover for the year ending April 1995 was 25 billion yen (\$294.4 million). Virgin, which entered the Japanese market in 1990 in a joint venture with department store operator Marui, has 12 stores and an annual turnover of about 10 billion yen (\$117.5 million). HMV, which also came to Japan in 1980, has 14 outlets, with sales estimated at 15 billion yen (\$176.3 million) for the year ending March 31, 1995. There are five Sam Goody outlets.

The foreign chains still account for less than 10% of Japan's estimated \$8.5 billion retail music market, but they've jolted Japanese retailers out of their sense of complacency. Some Japanese chains, wary of competition from the foreigners, have decided to take advantage of the yen's ongoing rise against the U.S. dollar and are now selling imports.

Shinscideo, Japan's No. 1 record store chain—whose 230 stores racked up sales totaling about 78 billion yen (\$917.6 million) in the year ending February 1995—has begun selling imports. Imports may account for roughly 15% of sales in the current business year.

Shinscideo has taken another leap out of the foreigners' book by opening larger stores, such as a 10,000-square-foot outlet in Kobe and a 6,000-square-foot store in the northern city of Sendai. These locations dwarf the old-style mom-and-pop type stores that still account for the vast majority of Japan's 5,000-plus retail music outlets.

"Some of the Japanese chains are doing nothing, and I can see their position worsening," says HMV Japan president Chris Walker. "And some of them, like Shinscideo, have sat down and said, 'OK, how are we going to defend ourselves and go aggressively forward?'"

LOCATION LOCATION LOCATION

Rigger isn't necessarily better, though, as Shinscideo has found out with its Kobe store, which is located in the less than spectacularly successful Harborland development.

In the same vein, some market observers wonder whether Tower has overextended itself with its Shibuya store. "I think they're going to have a problem generating the type of volumes they think they'll get just by opening a big store," says one source.

Counters Tower Far East managing director Keith Cahoon, "I think the market can handle this store. We firmly believe that Tokyo is the

Continued on page 59

THERE ARE STRONG ARTISTS IN THE SOUTH EAST ASIA...

東南亞實力創作歌手新典範...

吉川晃司



KOJI KIKKAWA
"FOREVER ROAD"

矢沢永吉



EIKICHI YAZAWA
"SOMEWHERE
IN THE DARK"



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Japan

The Asian Connection

Japanese Labels And Artists Reach Out To The Rest Of The Region

BY MONTY MACENZIE

As the multinationals expand swiftly into Asia, more Japanese music companies are realizing that it's time to get in on the action in their own backyard. But cultural links between Japan and its neighbors don't automatically translate into a Japan-Asia music connection. Off the record, Tokyo-based label execs bemoan the poor sales of Asian artists in Japan—typically an anemic 2,000 to 10,000 units, despite plentiful and positive press.

And while Japanese superstars like Southern All Stars, Chage and Aska, and Miyuki Nakajima have made solid inroads into Asia, there's a long way to go. Still, the feeling here is that Japanese pop music is uniquely suited to Asian markets.

"As Asians search for a cultural identity that is uniquely their own



Chage And Aska

and less a reflection of the West, a Japanese component—a combination of taste, fashion, repertoire and style—has struck a chord with Asians," says Peter Buckleigh, EMI Music's resident director in Japan. "They are not into the hard-edged rock in Japanese music; it seems to be more ballad-driven, more image-driven."

Japanese artists and their labels were once reluctant to have their work released in Asia because of piracy and re-importation concerns. But now that the period of phenomenal growth in sales in Japan seems to have peaked, they are now keen to enter the Asian market.

There's more to developing a Japan-Asia music connection than just selling Japanese product in Asia and vice-versa. Production companies such as Amuse and

Horipro and labels such as Pony Canyon are actively seeking to nurture

local talent with a view to marketing their discoveries in specific Asian markets as well as in Japan.



Cui Jun

Independent label Pony Canyon has been in the vanguard of Japanese moves into Asia, with five branches throughout the region. Citing Shanghai's open-minded cultural environment relative to Beijing, Pony Canyon subsidiary Golden Pony will move from Hong Kong this summer, according to Akira Yoneya, of Pony Canyon's international division.

Like many other record companies here, Pony Canyon admits it is looking seriously at the burgeoning Thai market with a view to setting up a label there.

Victor Entertainment is the latest Japanese player to enter the Asian music game. Its new label, Rolling Sound, specializes in Asian artists and features simultaneous Asia-wide releases. The label's first releases (June 12) were by Chinese bands Tang Dynasty, a progressive hard-rock outfit, and Heibao (Black Panther), a more melodious ensemble.

Meanwhile, production company Horipro has been busy following up its successful 1993 talent search in Beijing. Singer Dai Yao, who won the grand prize at that event, sold more than 300,000 copies in China of her first album, which was released in April 1994. She made her Japanese debut with the CD single "Segetsu" in November 1994, followed by her first Japanese album release, "Yume Monogatari" this March. Her second album is set for a fall release in China, while in Japan it will come out early next year.

"Basically, we want to introduce our Chinese girls to Japan," says Neil Dene, A&R manager for Horipro's record label, SoundAsia, which

Continued on page 38



Dai Yao



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The World's Number-Two Music Market Is No Afterthought

U.S. And European Expatriates Find That Success In Japan Isn't Just For "Has-Beens" Anymore

BY STEVE McCLURE

The rock-umentary "This Is Spinal Tap" ends with the hapless has-beens doing a show in the one place on Earth that will still have them—Japan, at a fictional Tokyo venue called Kobe Hall.

It's a dead-on parody of the days when superannuated rockers could count on being "big in Japan"—to use the phrase beloved of many a hack music writer—and so put together a nice yen-denominated retirement nest egg.

This sort of thing still goes on. Avex Trax, for example, is trying to apply life-support to the careers of 10cc and Barama, both of which have signed to the Japanese dance-specialty label. This summer will see the Ventures (also known here rather uncharitably as the Denurets) tour the length and breadth of Japan, just as they've done almost annually for the past 30 years.

But in the '90s, a growing number of breaking acts, as well as those still in their prime, treat Japan—the world's number-two music market—not as an afterthought, but as a crucial part of their overall promotional strategy, backed by increasingly sophisticated marketing by Japanese labels.



Mariah Carey

The British duo Shampoo, dubbed "Lolita punks" by the Japanese media, is the most spectacular recent example of how to sell yourself in Japan. "We Are Shampoo" and Japan-only mini-album "Delicious" (both on Toshiba-EMI) have sold a staggering 860,000 copies in total (all sales figures in this story include both domestic pressings and imports). That's almost 10 times as many units as they've sold in their home U.K. market.

The success of acts such as Shampoo in the Japanese market is proof that Japanese A&R staffers have the confidence to pick music they know will play well in Japan.

"We used to say, with British music, that something had to happen in Billboard before we'd think about it," says Peter Buckleigh, EMI Music's resident director in Japan. "But now, the A&R guys are sitting down and listening to all the tapes coming out of the U.K. and making



Mr. Big

the decision that something is suitable for Japan regardless of U.K. and American success. The younger A&R guys have got a feel for it."

Numerous foreign acts have made serious inroads into the Japanese market of late: Mariah Carey (Sony Records) had both the No. 1 foreign single and album last year, for "Lovers' Christmas" and "Merry Christmas," which sold 1.1 million and 1.9 million units, respectively. Carey's appearance in Sony's MiniDisc ad campaign here and a "tie-up" with a popular TV drama certainly didn't hurt her Japanese sales.

Veteran reggae band Aswad (Sony Records), whose 1994 album "Rise And Shine" moved more than 330,000 units, rode on the back of Japan's reggae boom. Also benefiting from that was newcomer C.J. Lewis (MCA Victor), who scored a surprise hit with his fall 1994 album

Continued on page 60

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Japan

ASIAN CONNECTION

Continued from page 56

was set up last year to introduce Chinese discoveries to the Japanese market. "Also, there are a lot of good songs out there in Asia, and we would like to introduce that music to Japanese people."

With attractive young women as critical to advertising in China as elsewhere, HonPro's artists have been tapped for advertising campaigns by multinational companies in that country. Date believes that Japanese firms prefer to work with fellow Japanese in HonPro rather than directly with Chinese when hiring talent. For example, singer Liu Jie, a contestant in HonPro's Beijing 1993 audition, is featured in Panasonic's summer ad campaign in China.

HonPro's next project is a talent contest in Ho Chi Minh City on Aug. 29. The Tokyo-based company is looking at the idea of setting up a joint-venture company with the Vietnamese government similar to the way it joined forces with Beijing municipal authorities to establish its presence in the Chinese market.

Production company Amuse, which also mounted a talent search in China in 1993, expects to open a branch office in Shanghai soon. Long active in promoting Hong Kong acts in Japan, Amuse recently coordinated what it says was the first Asia-wide charity record to raise awareness of AIDS, with proceeds going to local charities. Different local-language versions of the same song, written by Kessoku Kuwata, leader of Japanese mega-band Southern All Stars, were



Heibao (Black Panther)



Miyuki Nakajima

released in seven Asian countries.

Back in Japan, the market for Asian artists remains small. EMI's Buckleby laments that Chinese superstar Cui Jian, signed to Toshiba-EMI in Japan, sells only about 15,000 units per album.

Cui Jian came to Japan in 1994 for a series of moderately successful club gigs promoted by Odyssey, which is headed by promotion industry dean Jiro Uchino. For many years, Uchino has brought together Asian and Japanese artists for charity-event concerts and now dreams of establishing a permanent effort between Uchino, Hong Kong industry veteran David Chang, HonPro and Japanese movie giant Shochiku.

Also looking seriously at the Asian market is dance-specialty label Avex Trax, which until recently has concentrated on establishing links with labels in the U.S. and Europe. Avex's move into Asia began with its recently opened Hong Kong office, which it sees as the hub of its future Asian operations.

Avex Chairman Tom Yoda says that besides being an active player in the East Asian market, Avex sees itself as a bridge linking Asia with its business partners in the U.S. and Europe. ■

JAPAN NEWS REVIEW

THE ART OF COMPILING hit tracks by various foreign artists has been belatedly discovered by Japanese labels—starting with Toshiba-EMI, whose "New 1" collection has sold more than 1 million units since its December 1993 launch. Warner Music Japan was next into the fray with the June 1994 release of its "Hits 1" compilation (420,000 units sold to date). Sony Records did better with its "Max" omnibus, released December 1994 (just over 1 million units sold), while BMG Victor's "Megahits One" has sold 700,000 copies.

THE YEN'S RISE against other currencies, continuing expansion by foreign record chains and the decision by some major Japanese retailers to stock imports all contributed to a 43% rise in the number of imported CDs (almost all of which were albums) coming into Japan in 1994—55.77 million units, to be exact, with a wholesale value of 36.55 billion yen (\$415 million), an increase of 42% over the 1993 figure. The yen's rise continues to widen the price gap between imports and domestically pressed product.

JASRAC, the Japanese performance/mechanical-rights society, continues to be embroiled in controversy regarding its 1992 decision to loan 7.77 billion yen to another non-profit group, the Kaga Music Foundation, interest-free over 30 years. JASRAC was to occupy eight floors of Kaga's new 11-story headquarters and pay rent lower than those prevailing in the "bubble economy" era of the late '80s and early '90s. But society members, led by songwriter Asai Kobayashi, severely criticized the deal, key JASRAC executives resigned, and the new leadership froze payments. Kaga and JASRAC then sued each other, and in January 1995, JASRAC asked that criminal charges be filed against four former society executives for their role in the deal. The plot thickened when Music Publishers Association of Japan president Miso Watanabe sued a major publishing house for libel over a magazine article accusing her of getting kickbacks from the deal, a charge Watanabe vociferously denies.

TOWER RECORDS JAPAN set up its own record label, Orange Records, late last year. Sony Corp. managing director Nobuyuki Imai, 57, took over April 1 from Norio Ohgo as the company's president, while Ohgo, 65, became chairman of the board, replacing Akio Morita, who resigned Nov. 25, 1994, after suffering a cerebral hemorrhage almost exactly a year earlier. ■



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RETAIL BIZ

Continued from page 54

strongest market in the world."

The yen's rise against the dollar has greatly widened the price gap between imported product and made-in-Japan CDs. One leading Tokyo discount chain was selling "Elton John's Greatest Hits" recently for 1,100 yen (\$13)—quite a bargain in a market where new domestic albums still sell for as much as 3,000 yen (\$39). This in turn has put tremendous pressure on the resale-price maintenance system (*gahan hakuho*), under which record companies can set domestic retail prices for two years from release. Some chains are reportedly bucking the system, and other retailers are becoming impatient.

Says HMV's Walker, "I've told the record companies that we have no intention of breaking *gahan* at this point, but if it continues to spread, we can't be the last in."

Despite such problems, the general feeling in the Japanese music retail sector is optimistic.

"People's lifestyles are changing, and I think the music software market will keep growing," says Nobuhisa Shimizu, general manager of Shindō's sales promotion division.

Says Virgin Megastores Japan managing director Mike Imman, "Japan's just a steady rollout now; opening stores is quite easy. We hope to have two or three more stores this year." ■

TETSUYA KOMURO

Continued from page 52

Komuro: Record companies I have contracts with are Avex, Sony, Nippon Columbia—where I produced idol singer Anna Mizuki's first major hit—and King Records, for whom I produced Yuki Uchida's next single, which has a little bit of a jungle flavor.

BB: Where do you see yourself 10 years from now?

Komuro: Well, I'm 36 now... I'll keep producing artists like I do now for about the next three years, and I want to be working worldwide. I'm getting offers from foreign artists like Big Mountain, Kylie Minogue and Bananarama. I think I'll get more offers from foreign artists who think it's important to market seriously-wise.

BB: Any thoughts on the future of the Japanese music scene?

Komuro: Well, in America, for example, even rap music is now being done by "adults" like Kris Kross. Michael Jackson and Janet Jackson are idols. In Japan, idols will always be on the scene; but from now on, they'll have to be "quality" idols.

I also think that music will become something more personal and individual, especially in Tokyo, where you have the largest variety of music and information in the world. So the Japanese music scene is going to become more chaotic than any other place. Ten years ago, I'd say it was New York, where there is a mixture of many different cultures. Now it's Tokyo. There may not be such a large number of nationalities living here, but the amount of information and data you can get in Tokyo is the largest in the world. ■

OUTSIDERS ARE IN

Continued from page 52

Scoring equally high on the global hip-ometer is another Tokyo-based trio: acid-jazz United Future Organization, who has established a solid presence in Europe and in North America. UFO's 1993 album, "United Future Organization," was released in the U.S. in 1994, and American sales totaled 100,000 copies. The group's latest album, "No Sound Is Too Taboo," was released in the U.S. this spring, once again on PolyGram's Talkin' Loud label. The trio has traveled to the U.S. twice this year for promotion and live club dates.



Mishi Nomiya of Pizzicato Five

Continuing to make inroads overseas markets are everybody's favorite Japanese gals, power-pop trio Shonen Knife. In 1994, Virgin released their "Rock Animals" album in the U.S., which was followed by a 28-city North American tour. In the summer, they played a series of Lollapalooza dates and contributed the track "Top Of The World" to the Carpenter tribute album, "If I Were A Carpenter."

The band, which recently changed its management and renegotiated its recording deal, is now taking a well-deserved rest before recording or touring again. So the next Shonen Knife album will likely comprise outtakes, B-sides and covers. ■



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Dear Members of the Industry:

On March 26th of this year, the death of rapper Eazy-E shocked the hip-hop community, as well as myself. Soon after the announcement, I received a call from Veronica Webb, a personal friend and Board Member of LIFEbeat, the music industry organization that fights AIDS. She wanted my help. My first thoughts were that this is too overwhelming to be involved with. Two days later, I was mastering Jodeci's album with DeVante, a group member and their producer. DeVante asked me a lot of questions about Eazy getting AIDS. Did I think he was gay or was he on drugs? To my knowledge no. This was the first time I realized how uninformed the hip-hop generation is about the disease. I remembered the statistics Veronica gave me:

- 75% of women with AIDS in the United States are Black and Latino
- AIDS is the leading cause of death of Black and Latino men & women aged 25-44
- 91% of babies born with AIDS in NYC are Black and Latino

Something had to be done. That's when we came up with the concept of urbanAID 4 LIFEbeat.

UrbanAID 4 LIFEbeat is a major fundraising concert event featuring the top young adult R&B and Hip-Hop artists: Jodeci, Soul IV Real, TLC, Mary J. Blige, Heavy D, Notorious B.I.G., Salt N' Pepa, Method Man, Warren G, Brandy, Naughty By Nature, Queen Latifah, and a special reunion performance by Guy. By spearheading this effort Jodeci is showing other artists how to increase AIDS awareness through their support of this historic event. While on a 10-city tour Jodeci donated all proceeds from the tour to urbanAID 4 LIFEbeat. Jodeci reached out to those who are living with this disease by visiting direct service centers which house, feed and care for people who are HIV positive. Jodeci also invited LIFEbeat to give local AIDS organizations the opportunity to set up tables with educational materials and condoms at concerts. We ask that other artists also get involved with urbanAID 4 LIFEbeat.

When the concert takes place at Madison Square Garden on October 5th, we hope to bring the nation together with a live simulcast on MTV and BET. Produced by Delsener/Slater Enterprises and hosted by Hot 97 in New York City, the event will mark the first collaboration by the two music channels.

We've come really far and can progress much further -- with your help. At this point, the big six: MCA, Warner Music Group, Polygram, BMG, Sony and EMI have come to the party with the initial funding to get the music started. Major and independent labels as well as managers have given us access to their artists in order to cut PSAs and put the concert together. A series of PSAs will air on MTV, BET and the Box featuring the hottest stars in music and film. The PSAs will run nationally on MTV and BET as well as Urban and Black radio stations starting July 10th. We have a prestigious group of honorary chairs as well as an active Executive Committee. To make saving lives a reality, we need a lot of support.

Right now, our goal is to raise money and awareness. Through LIFEbeat the funds raised from this particular event will specifically go to direct service organizations in urban communities that address the emergency situation Blacks and Hispanics are experiencing. This is a huge undertaking, but Black music is the cornerstone of American culture. What can't we do as an industry if we put our minds to it?

As Chair of urbanAID 4 LIFEbeat. I feel confident of the success of this project, and look forward to, your support. If you have any questions or wish to get involved, call Fred Jackson or McCall Credle-Rosenthal at 212-245-3240 or write a check for urbanAID 4 LIFEbeat and send it to: LIFEbeat, 810 Seventh Avenue, 4th floor, New York, NY 10019.

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Japan

CHANGING FACE
Continued from page 51

Smaller companies that have recently done just that include Kary Records and Taurus Records, in which PolyGram K.K. now has controlling interests.

Taurus' move to PolyGram comes as the label lost two key artists: Hong Kong singer Teresa Teng, who died earlier this year, and Japanese vocalist Chisako Sawada, who recently left the company for Warner Music Japan after Taurus sued her for not delivering an album as allegedly stipulated in her contract. Sawada then countersued Taurus, and the two sides eventually reached an undisclosed settlement.

The Sawada case and that of singer Tatsuro Yamashita, who sued BMG Victor for releasing what he says was an unauthorized greatest-hits compilation, reflect the Japanese music industry's ongoing move away from a traditional paternalistic way of doing business to one more in keeping with international corporate style (although no one expects Japan ever to become as litigious a society as the United States).

These developments, along with the continuing dispute between songwriters and publishers at mechanical performance-rights society JASRAC, the more prominent rule being played by producers such as Tsuyoshi Komuro, increasingly sophisticated marketing of foreign product by Japanese labels and aggressive moves into Asian markets by several companies are all part of the larger process of change now being experienced by the Japanese music business.

It remains to be seen just which companies and individuals will rise to the challenge that process represents, and which will fall by the wayside. ■



Ave's Tom Yoda

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Retailer Provides Inspiration For Grieving Oklahoma City

■ BY PATRICIA BATES

OKLAHOMA CITY—Nothing shakes faith like a bomb that kills 168 innocent people. But retailer Mardel Christian, Office & Educational Supply's belief in its community service, hasn't wavered in the last four months.

In the days after the devastating April 19 explosion at the Alfred P. Mur-



rah Federal Building in Oklahoma City, Mardel's income from five stores there was cut in half, says owner Mart Green. "That week, almost everyone was at home and watching the news reports instead of shopping."

Nevertheless, sales at Mardel's newest store in Oklahoma City—a 25,000-square-foot unit that opened in February—are 120% higher than sales last year for the previous Mardel at that location. Music and video account for at least 30% of this prototype store's revenues.

And, in October 1996, Mardel will move into its largest space ever—nearly 97 yards long—off the Northwest Expressway in Oklahoma City. This store will contain far more than the prototype store's 33 CD players and 12 TV sets in the music and video department.

In all, the Mardel chain has 10 outlets, including two in Tulsa, Okla., two in Little Rock, Ark., and one in Wichita Falls, Texas.

Discussing the bombing and its aftermath in Oklahoma City, Green begins by saying he was driving at 9:02 a.m. on April 19 when he felt the rumble. "We have a downtown site about five to six miles away from there, and our employees heard a loud banging sound. They thought it was the air-conditioning unit. About an hour later, we found out what really happened. But we knew people would eventually come in, and they would talk about what they were feeling."

Mardel wanted to minister, not necessarily merchandise. "We knew we had to do something for those who were rescued,

along with firefighters, police, and emergency medical workers. At the same time, we had vendors calling to see if we were OK, and then to say, 'What can we do to be assistance?'" says Green. "We knew people would want to be comforted at that time, and they'd ask a lot of questions about the meaning of life."

Mardel began distributing to shelters 300 free care packages, each of which held goods worth about \$100. In addition to six to 10 books, these packages included tapes of StarSong's "Healing Prayer" and Forefront Communications' "Beyond The Tears: Songs Of Hope And Encouragement."

"I also remembered this 127-page booklet, 'The Message Of Hope,' by NavPress, and we ordered 6,000 of them. I wrote a short note from Mardel, and we inserted it inside," says Green. "We also received 300 copies of Charles Swindoll's 'Those Who Hurt' through his son and from the publishers."

In addition, Mardel sold \$2,000 worth of blue fund-raising ribbons for \$3 each and loaned one of its fax machines to the Red Cross. Several Mardel employees gave blood and volunteered their services throughout Oklahoma City.

Acapella, A.V.B., and Keith Lancaster did the first officially sanctioned benefit for disaster relief on April 28 in Oklahoma City through Mardel, with prerecorded messages from Amy Grant, Michael W. Smith, and Kathy Troccoli. Mardel also worked on the "A Night Of Encouragement" concert with Word Records, which was headlined by Sandi Patty and Max Lucado, author of "Max Lucado's Inspirational Story Bible."

Throughout April, Mardel sold "a lot of vocal accompaniment tracks of music to play in churches on Sundays," said Green. Some were spiritual or are often used for expressing grief, anger, and fear, while others were "praise and worship" music for recovery.

Mardel compiles its own top 20 list of recordings (it is not yet on SoundScan's sales-tracking system), which does not always reflect the music heard on local radio stations, says Darrell Hodges, music buyer for the chain. Recently the top five included albums from Point Of Grace, Anointed, Margaret Becker, Kelly Crossie, and John P. Kee.

Hodges also says, "Southern gospel is doing well. It's been a great year for

(Continued on page 67)

Heat's On As Kids' Seminar Goes Solo Panels Detail Opportunities For Singer/Songwriters

THAT THE KIDS' Entertainment Seminar, held July 14-15 in New York, took place at all was a triumph. That it drew roughly the same attendance (approximately 150) as last year—despite the correct prediction of a major heat wave—was pretty near miraculous. And once again, KES proved itself the definitive children's entertainment industry event, drawing an impressive contingent of kid-hiz movers and shakers.

For its first two years, the Kids' Music Seminar ("Musie" was changed to "Entertainment" this year) was piggybacked on the New Music Seminar. The NMS went belly up in mid-'94, but KMS organizer Howard Leib, a New York-based entertainment attorney who specializes in the children's business, was determined to keep the children's seminar afloat. (Leib actually had planned to cut the NMS umbilical cord this year anyway, he says.) Thus, he and KES executive director Lina Maini (of Mainiac Productions of New Gardens, N.Y.) secured the use of the auditorium at P.S. 75 on Manhattan's Upper

West Side. Unfortunately, the facility wasn't air-conditioned; yet despite July 15's record-breaking 100-plus degrees, P.S. 75's climate remained more or less tolerable.

Leib's promises after last year's event—to book-end the conference with a series of kids concerts (in

and included Bill Gorth, Blake Rowe, Fritzie, Katherine Dines, Jack Grunsky, and Gaia Tossing. The July 16 grand finale concert held at 11 a.m. at Playhouse 91 and at 8 p.m. at the Prospect Park Bandshell in Brooklyn, featured a stellar lineup: Bill Harley (who also hosted, hilariously), Dan Crow, Anna Moo, Dana, and Mr. AL.

We managed to catch the July 13 showcase at the West End Gate, a legendary literary watering hole whose high-profile children's theater is run by Stu Morden and Jo Ann Grossman. A solo Karan Bunnin, in excellent voice, presented her motivational musical numbers with spirit, while Lou Del Bianco was his customary knock-out self. Really, the guy is so good—we've never seen any kids performer who more effectively interacts with his audience than actor/singer/songwriter/storyteller Del Bianco. Performing a suite of songs from his wondrous autobiographical album "When I Was A Kid," Del Bianco had the room full of children and adults hanging on every word and gesture. Particularly impressive was the way he kept easily distracted youngsters from getting too rowdy, which involved an increasingly funnier series of thumbs-up movements. Somebody hand this guy a TV show, quick.

The seminar itself kicked off the following day with a general meeting of the Leib-founded trade group Children's Entertainment Assn., followed by a keynote/TM meeting presided over by cable TV personality Marc Summers.

As we've done since the seminar's first year, Child's Play moderated Panel 1, "State Of The Industry—Year In Review." Nickelodeon's Herb Scannell, Bert Gould of Fox Kids' Network, Redd AASH Gary Landis, Torrie Dorrell of Kid Rhino, and Disney Magazine's Phyllis Ehrlich told it the way they see it, and the news wasn't always encouraging. With the kids audio industry having settled into a situation in which children's singer/songwriters—who

(Continued on page 69)



by Moira McCormick

addition to the customary final showcase) and to provide more extracurricular social events—came to fruition. The 1995 Just-For-Fun Festival, featuring two dozen kids artists at four New York venues, took place prior to the convention (July 5-13) at the West End Gate, WonderCamp, and the Children's Museum of Manhattan. Performers encompassed a grab bag of styles



Gummy And Friends. Red Ball Records, a new children's rock'n'roll label, has a licensing deal with Art Clokey, creator of Gummy. Red Ball will release the 1999 Gummy-inspired "Green Album," which includes tracks by acts like Flo & Eddie and Sly & Robbie (see Child's Play, above). Shown, from left, are Mark "Flo" Volman, Red Ball president Sam Stern, Gummy, and Howard "Eddie" Kaylan.

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Executive Shuffle At WEA; Label Shuffle Of Dogg Pound

Ed Christman is on vacation. This week's column was written by former *Retail Track* columnist Geoff Mayfield.

PEOPLE ON THE MOVE: There is a bit of shuffling going on in Southern California at WEA and its labels, a merry-go-round began when Debra Saroyan, the distributor's Los Angeles branch sales manager, grabbed the VP of sales post at WEA-distributed Discovery Records. The new Discovery post was created when former sales head Syd Birenbaum became the label's GM.

Filling Saroyan's spot at WEA's Los Angeles outpost will be former WEA staffer Cory Connelly, who has been West Coast regional marketing manager for Elektra since for the last four years. No word yet on his replacement; Elektra senior VP of sales

Alan Voss is mulling over a few candid choices. In an unrelated shift, Sue Mount, who has been a Southern California-based sales rep and whose last name is mighty familiar in the WEA orbit, is headed for Philadelphia, where she will be a regional for Atlantic.

TO BE ANNOUNCED: Still no word on who will replace Rich Kuddolla, who, as reported last week in the *Beat*, is leaving his senior VP of sales post at Columbia. Early speculation was that Columbia's new sales shepherd will be one of Sony Music Distribution's current branch managers. Sony has been tight-lipped about its plans.

POSSIBILITIES: Have you caught one of those radio spots in which William Bennett's lyricist crusaders single out Time Warner for the sale of albums that contain objectionable lyrics? Meanwhile, with the executive upheaval at Time Warner's labels focusing folks' attention on the upcoming debut album by Tha Dogg Pound, don't be surprised if you see Interscope resort to an old distribution trick.

According to an informed source, there is a very real possibility that this hot potato will be sold by Priority. You'll remember that Dr. Dre's first Death Row/Interscope album was sold through Priority, the powerful indie, instead of the Atlantic/WEA channel. It seems that Time Warner brain trust that having Priority handle the sales task will lessen the pressure, but I would not be too sure about that.

If the indie does sell Dogg Pound, you can bet that gossip mongers on the Internet and at the water cooler will again float the speculation of Interscope leaving Time Warner for a merger with

Priority, but in this case, one thing will not necessarily signal the other.

Also on the WEA front, the internal investigation of free goods practices returns to the front burner. With parent Time Warner planning to use the free goods issue as the centerpiece of its lawsuit against dismissed U.S. music chief Doug Morris, that issue is getting another look-see.

Earlier this year, all of the dissimulations that came from the internal probe involved label and distribution executives who were based in the Northeast, mostly in New York offices. When word circulated that the investigation was over, some sources were surprised that the scrutiny did not touch jobs in other parts of the country.

RETAIL TRACK

CONSEQUENCE: One result of the music price war you've heard so

much about is that mainstream music cheaps buy in less on a big superstar release—such as Pink Floyd's "Pulse," Michael Jackson's "HIStory," and the Eagles' "Hell Freezes Over"—than they did before. The reduced prices are not any sort of protest to labels, but reflect the fact that, in the face of loss-leader prices, traditional music stores cannot sell many units on big hits as they once did.

To date, these reduced orders do not impact labels and distributors, as the volume is being made up in the large numbers being turned at Best Buy, Circuit City, Fry's Electronics, and Target Stores.

"The fact of the matter is, we just don't need the numbers that we did before," says the VP of purchasing at one national music chain.

The shift means that music dealers need to look elsewhere for profit opportunities. Some are finding those opportunities in niche musical genres, and, of course, some will also continue to explore the potential of nonmusic product lines, such as entertainment-related clothing, interactive fare, and accessories.

GO WEST: The left coast is attracting vendors. Independent National Distributors Inc., now part of ever-growing Alliance Entertainment, is holding its annual sales meet in L.A., starting Thursday (3). A five-day meet for PGD begins Aug. 26 at the Ritz Carlton Laguna Niguel.

WORTH A TRY: A sales executive, who will remain nameless here, thinks he has the formula to get the attention of purchasing executives. "From now on, with all of my priority albums, I'm going to tell the accounts that we have a \$30 million marketing budget and this is called 'The Christmas Album.'"

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RETAILER PROVIDES INSPIRATION FOR GRIEVING OKLAHOMA CITY

(Continued from page 68)

does extremely well, because Muskogee, Okla., has one of the highest rated (broadcast) stations in the nation. We also do great with black gospel, such as Kirk Franklin, and alternative, though it doesn't have a long shelf life or backlist of titles."

Point Of Grace debuted its last album at Mardel within the month of release, and 600 units were sold at one Oklahoma City store. Most Christian singers do 30 to 50 units, said Hodges.

Mardel "sees music like a store within a store, and it takes up at least one-fourth of our square footage. We see rates of growth and increases from 70%-200% after remodeling that section," says Hodges. "Most of it comes from both music and gift or clothing items. We encase everything, and we're using Telescan [listening post] with our product." Mardel also likes headers and shelf-talkers along with multimedia displays.

Because Mardel has a line of church and office supplies, "we do have wider aisles for carts than many Christian bookstores," says Hodges. "We've really had to think about that in designing."

Mardel's color scheme has about 12 hues, so browsers know immediately that they are making the transition from one area to the next on the floor. There are soft pastels for the more meditative cards and high-value neons for the tapes and CDs. Mardel also makes many of its own fixtures, says Green.

Christian bookstores are usually less

compartmentalized than secular ones. At Mardel, "witness wear" apparel and jewelry count for as much as purchases as CDs. So for artist signings, Mardel provides frequent product giveaways and coupons—and even had a StarSong fashion show this year.

Mart Green got into Christian retailing when his father mentioned in 1981 that he wanted his son to try that business. When the first Mardel opened, office supplies were brought in when Green had extra room. Because Green initially kept the prices of supplies moderate, he says, Mardel has been able to compete with Office Max and Office Depot in Oklahoma City.

Three years ago, Green got into educational materials. This was partially because of "double-digit increases" in home schooling in the 1990s, says Green, along with increased enrollment at private Christian academies.

Mardel carries more than 10,000 books and Bibles at one store in Oklahoma City that is directly across from a Wal-Mart. Green brought in chairs and benches upholstered in fabric with a library motif, so customers would stay in the store at least two hours. Kids have theater seating around TVs and toys.

When Mardel screened DC Talk's "Narrow Is The Road" video at an Oklahoma City church, tickets were sold for \$2 each. Kevin Smith of DC Talk autographed bookplates inspired by StarSong for his volume of poetry, "At The Foot Of Heaven." StarSong



Mardel Christian, Office & Educational Supply features five traditional listening posts as well as a listening bar with 12 CD players for sampling new music.



also gave a \$1 special reduction on the book.

Because Smith had a tight schedule, 300 listeners "won" his autograph in a call-in, on-air contest on radio station KOKF Oklahoma City. When winners got to the church, they received a paper to hand to Smith. "The slip helped the line move quickly by eliminating the need for people to spell their names," said Mardel's marketing director, Sarah Thornburg.

"We chose to give all of them away to prevent a large buy by an individual or group and to get more air time from the radio station," says Thornburg. For 10 days, "the amount of promotion we received from KOKF went far beyond their [original] commitment." KOKF also did a live remote at Mardel, and the

announcer gave away discounts on jewelry.

"I wanted to provide a coupon for something the DC Talk crowd would be interested in but from a different area of our store," says Thornburg. Often, young people go to the CD racks only, and they may not see other available merchandise.

In another event, 1,000 old Bibles were donated to Oklahoma's Prison Fellowship. "We wound up selling Bibles, too, along with music, but that wasn't the agenda," says Green. Customers were given a low rate on Bibles bought for the program, which got many non-traditional customers in the front door.

Mardel also does its own concert promotion, and "nearly always sells tickets for Christian acts," says Hodges. The

in-store/tour schedule includes: Clay Crosse autographing, Aug. 10; Clay Crosse and Cindy Morgan show, Aug. 17; a back-to-school black party with Gostae Records, Aug. 18; children's performer the Donut Man Aug. 19; and the nationwide Michael W. Smith album release party, with hats, confetti, and refreshments, Aug. 21. In Little Rock, Mardel is booking Big Tent Revival for the Summerfest festival on Sept. 3.

"We have to see how the community reacts over the next year after the tragedy. [During the Gulf War] we saw a lot of activity here because of our military bases nearby. We don't know what to expect," says Green. "I have four children, and I think the strongest imprint I have of April 18 is probably of them and that day care center."

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Navarre 1st-Quarter Sales Up 31.3%

■ BY DON JEFFREY

NEW YORK—Navarre Corp., an independent distributor of music and multimedia products, reports a sharp increase in sales and a smaller than expected net loss for the first fiscal quarter.

For the three months that ended June 30, Minneapolis-based Navarre posts a net loss of \$174,000, compared with a profit of \$21,000 in the same period last year. Operating income fell 54.4% to \$62,000 from \$136,000. A company spokeswoman says Navarre posted a profit in last year's first quarter because of stronger than expected sales from one album.

Sales in the first quarter rose 31.3% to \$26.2 million from \$19.9

million a year ago.

Eric Paulson, chairman/CEO, says, "Our strong sales growth in the June quarter, despite a difficult environment for music and software retailing, narrowed the loss we generally expect to report in our first quarter."

Navarre reports that it had "strong sales of higher-margin proprietary music products." These are releases for which Navarre is the exclusive distributor. The first-quarter profit margin rose to 13.7% from 12.8% last year.

During the quarter, Navarre signed an exclusive national distribution agreement with Moonshine Music, a West Coast label with more than 40 releases scheduled

for this year.

In addition, Navarre booked revenues from its new multimedia publishing subsidiary, Digital Entertainment, which had no sales a year ago. Digital has released two titles so far on CD-ROM.

Paulson adds, "Looking ahead, we're encouraged by the fact that sales volumes were running substantially above of prior-year levels in the latter weeks of the first quarter, and we expect that trend to continue."

The company has 3.2 million shares outstanding. At press time its stock closed at \$9 a share on Nasdaq, which gives the distributor a market capitalization of \$28.8 million. The 52-week range for the stock is \$5.625 to \$9.50.

Top Pop Catalog Albums.

THIS WEEK	LAST WEEK	ARTIST	ALBUM & NUMBER OF TRACKS (DISTRIBUTING LABEL, YEAR, LIST PRICE)	WEEKS ON CHART
1	1	BOB MARLEY AND THE WAILERS	LEGEND (35 tracks) (J&R)	209
2	2	BEASTIE BOYS	LICENSED TO LULU (14 tracks) (A&M)	146
3	8	VAN MORRISON	BEST OF VAN MORRISON (10 tracks) (A&M)	10
4	6	MOTOWN SOUNDS	COOLEYHIGHARMONY (35 tracks) (A&M)	35
5	12	SOUNDTRACK	GREASE (36 tracks) (A&M)	36
6	5	NINE INCH NAILS	PRETTY HATE MACHINE (98 tracks) (Geffen)	98
7	4	JIMMY BUFFETT	SONGS YOU KNOW BY HEART (217 tracks) (Capitol)	217
8	3	JAMES TAYLOR	GREATEST HITS (218 tracks) (Capitol)	218
9	7	PINK FLOYD	DARK SIDE OF THE MOON (220 tracks) (Capitol)	220
10	9	ENYA	THE CELTS (4 tracks) (Capitol)	4
11	13	CREDENCE CLEARWATER REVIVAL	CHRONICLE VOL. 1 (125 tracks) (Capitol)	125
12	11	PINK PILL	THE WALL (220 tracks) (Capitol)	220
13	16	HENRI MENDEZ	THE ULTIMATE EXPERIENCE (13 tracks) (Capitol)	13
14	14	THE DOORS	BEST OF THE DOORS (263 tracks) (Capitol)	263
15	15	ELTON JOHN	GREATEST HITS (208 tracks) (Capitol)	208
16	18	STEVE MILLER BAND	GREATEST HITS (215 tracks) (Capitol)	215
17	10	GRATEFUL DEAD	THE BEST OF SKELETONS FROM THE CLOSET (110 tracks) (Capitol)	110
18	20	JOURNEY	JOURNEY'S GREATEST HITS (220 tracks) (Capitol)	220
19	21	JANIS JOPLIN	GREATEST HITS (105 tracks) (Capitol)	105
20	22	ENYA	WATERMARK (196 tracks) (Capitol)	196
21	24	METALLICA	...AND JUSTICE FOR ALL (206 tracks) (Capitol)	206
22	25	ERIC CLAPTON	TIME PIECES - THE BEST OF ERIC CLAPTON (217 tracks) (Capitol)	217
23	26	WHITE ZOMBIE	LA SACRIFICIO: DEVIL MUSIC VOL. 1 (13 tracks) (Capitol)	13
24	28	LIVE	MENTAL JEWELRY (17 tracks) (Capitol)	17
25	15	EAGLES	HOTEL CALIFORNIA (123 tracks) (Capitol)	123
26	32	U2	THE JOSHUA TREE (173 tracks) (Capitol)	173
27	30	SEAL	SEAL (25 tracks) (Capitol)	25
28	36	MADONNA	THE IMMACULATE COLLECTION (20 tracks) (Capitol)	20
29	33	LYNYRD SKYNYRD	BEST-SKYNYRD'S INNARDS (88 tracks) (Capitol)	88
30	34	OFFSPRING	IGNITION (28 tracks) (Capitol)	28
31	31	EAGLES	GREATEST HITS 1971-1975 (220 tracks) (Capitol)	220
32	32	SOUNDTRACK	RESERVOIR DOGS (30 tracks) (Capitol)	30
33	42	METALLICA	RISE THE LIGHTNING (197 tracks) (Capitol)	197
34	37	NEIL YOUNG	HARVEST (20 tracks) (Capitol)	20
35	35	GREEN DAY	KERPLUNK (46 tracks) (Capitol)	46
36	30	NIRVANA	BLEACH (87 tracks) (Capitol)	87
37	41	METALLICA	MASTER OF PUPPETS (196 tracks) (Capitol)	196
38	45	LED ZEPPELIN	LED ZEPPELIN IV (187 tracks) (Capitol)	187
39	39	PATSY CLIMO	GREATEST HITS (209 tracks) (Capitol)	209
40	—	SELENA	MIS MEJORES CANCIONES - 17 SUPER EXITOS (70 tracks) (Capitol)	70
41	41	YANNI	REFLECTIONS OF PASSION (36 tracks) (Capitol)	36
42	43	THE DOORS	AMERICAN PRAYER (9 tracks) (Capitol)	9
43	29	MICHAEL JACKSON	OFF THE WALL (17 tracks) (Capitol)	17
44	45	FLEETWOOD MAC	GREATEST HITS (183 tracks) (Capitol)	183
45	—	MELISSA ETHERIDGE	MELISSA ETHERIDGE (41 tracks) (Capitol)	41
46	48	ANNIE LENNOX	DIVA (32 tracks) (Capitol)	32
47	—	ACDC	BACK IN BLACK (119 tracks) (Capitol)	119
48	—	MICHAEL JACKSON	THRILLER (49 tracks) (Capitol)	49
49	—	YANNI	DARE TO DREAM (50 tracks) (Capitol)	50
50	50	CLIVAN	BAT OUT OF HELL (187 tracks) (Capitol)	187

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are regaining significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ★ TriStar certification for sales of 1 million units, with RIAA certification indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested retail. Tape prices marked \$9.95, and all other CD prices are suggested retail, which are projected from wholesale price. ■ Indicates past or present Hasbrouck title. ©1995, Billboard/BPH Communications and SoundScan, Inc.

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TOP REGGAE ALBUMS.

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	2	BOOMBASTIC SONIC 2000 5241 1985LAND	SHAGGY
2	1	1	NATURAL MYSTIC WOLF CANNON 5241 1985LAND	BOB MARLEY & THE WAILERS
3	NEW	1	"TIL SHILOH CARRIE CANNON 5241 1985LAND	BUJU BANTON
4	3	2	FREE THE WANT 2 ELKTRA 61707-REGG	ZIGGY MARLEY AND THE MELODY MAKERS
5	4	5	TOUGHER THAN LOVE SONIC 2000 5241 1985LAND	DIANA KING
6	5	6	A MI SHABBA SONIC 2000 5241 1985LAND	SHABBA RANKS
7	14	7	HERE COMES THE HOTSTEPPER COLUMBIA 67504-1	INJI KAMOEZE
8	16	8	REAL THING MUSCOW 2000 5241 1985LAND	MAD LION
9	8	7	REGGAE GOLD '95 SONIC 2000 5241 1985LAND	VARIOUS ARTISTS
10	9	7	BAD BOYS SONIC 2000 5241 1985LAND	INNER CIRCLE
11	10	7	PROMISES & LIES VIRGIN 88579	UB40
12	12	7	SONGS OF FREEDOM SONIC 2000 5241 1985LAND	BOB MARLEY
13	NEW	1	CARIBBEAN NIGHTS 1 SONIC 2000 5241 1985LAND	VARIOUS ARTISTS
14	11	17	MURDER LOVE EASTWEST 61737-REGG	SNOW
15	13	4	L. O. O. O. MEGAWATTS SONIC 2000 5241 1985LAND	MEGA BANTON

TOP WORLD MUSIC ALBUMS.

			★ ★ NO. 1 ★ ★	
1	1	22	THE LION KING: RHYTHM OF THE PRICE LANDS WOLFEY 88579-1	LEBO M
2	2	17	BEST OF MUSCOW 2000 5241 1985LAND	GISSY KINGS
3	3	26	THE LONG BLACK VEIL SONIC 2000 5241 1985LAND	THE CHEFTAINS
4	4	36	THE BACK AND MIRROR WARNER BROS. 45452-2	LOREENA MCKENNITT
5	5	9	HAWAIIAN SLICK GUITAR MASTERS: INSTR. COL. SONIC 2000 5241 1985LAND	VARIOUS ARTISTS
6	2	1	MUSIC BY RY COODER WARNER BROS. 45452-2	RY COODER
7	7	10	A DIFFERENT SHORE WARNER BROS. 11160	NIGHTNOISE
8	21	1	CLANNAD THEM SONIC 2000 5241 1985LAND	CLANNAD
9	23	1	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY WARNER BROS. 45452-2	VARIOUS ARTISTS
10	10	36	ALLEGRIA SONIC 2000 5241 1985LAND	CIRQUE DU SOLEIL
11	13	39	GISSY KINGS ELKTRA 60845-LEG	GISSY KINGS
12	11	21	CELTIC HEARTBEAT COLLECTION WARNER BROS. 45452-2	VARIOUS ARTISTS
13	12	86	LOVE & LIBERTY WARNER BROS. 45452-2	VARIOUS ARTISTS
14	15	2	EMOTION SONIC 2000 5241 1985LAND	PAPA WEMBA
15	NEW	1	ROBI KAHAKALAU SONIC 2000 5241 1985LAND	ROBI KAHAKALAU

TOP NEW AGE ALBUMS.

			★ ★ NO. 1 ★ ★	
1	1	71	LIVE AT THE ACROPOLIS SONIC 2000 5241 1985LAND	YANNI
2	2	1	LIVE AT RIO ROCKS SONIC 2000 5241 1985LAND	JOHN TESH
3	3	13	SHEPHERD MOONS SONIC 2000 5241 1985LAND	ENYA
4	5	7	IVANA EPC 66455	OTTMAR LIEBERT + LUNA NEGRA
5	4	115	IN MY TIME SONIC 2000 5241 1985LAND	YANNI
6	6	13	BY HEART WARNER BROS. 11160	JIM BRICKMAN
7	7	39	FOREST WARNER BROS. 11160	GEORGE WINSTON
8	209	1	NOUVEAU FLAMENCO SONIC 2000 5241 1985LAND	OTTMAR LIEBERT
9	14	2	AN ENCHANTED EVENING SONIC 2000 5241 1985LAND	KITARO
10	15	23	EUPHORIA (EP) SONIC 2000 5241 1985LAND	OTTMAR LIEBERT
11	9	15	QUEST OF THE DREAM WARRIOR NARADA 64053	DAVID ARKENSTONE
12	10	41	ACOUSTIC PLANET SONIC 2000 5241 1985LAND	CRAIG CHAIQUICO
13	11	15	BEYOND THE THUNDER SONIC 2000 5241 1985LAND	NAIL NICHON
14	15	5	GISSY FLAME SONIC 2000 5241 1985LAND	ARMICK
15	17	9	HOURS BETWEEN NIGHT + DAY SONIC 2000 5241 1985LAND	OTTMAR LIEBERT + LUNA NEGRA

Albums with the greatest sales last week. *Recurring industry sales. Of America (R&B) certification for sales of 500,000 units. **R&B certification for sales of 1 million units with each additional million indicated by a second asterisk. ***Platinum certification for sales of 1 million units with each additional million indicated by a second asterisk. ****Indicates past and present. #Indicates titles in 1995. Billboard's New Communications and Distribution.

CHILD'S PLAY

(Continued from page 65)

made up the vast majority of KES attendees—have to work harder than ever at the grass-roots level to survive. It was undoubtedly sobering for many to hear, once and for all, that the big companies aren't interested in breaking new talent. Yet the panelists offered examples of ways in which children's artists' work might be useful to them—in particular Landis, who welcomed submissions for Radio AAH's consideration.

Panel 2 addressed "Reading, Writing, And Retail—The Educational Market," which has proven lucrative to a number of kids performers, like Greg & Steve, Ella Jenkins, and Hap Palmer. Moderated by entertainment attorney Len Charney, the panel included Elaine Parry-Murphy (Kimbo Educational), Cheryl Gottlieb (Scholastic Inc.), Frank Migliorelli (Sunburst Communications), and children's artists Gordi and Teri Merillas.

On July 15, Leib started things off with back-to-back workshops on copyrights and trademarks, before turning the floor over to moderator Paul Hodes and Panel 3, "Sheif Help—Working Together With Retailers." Panelists Luisa Riano Anderson (Rock'n'Baby Books), Bunin, Bruce Davidson (Tanglewood Group), Jill Jarnow (Noodle Kidoodle), Stephanie Osher (Kaleidoscope), and Lina Maini offered performers tips on how to market themselves to retail. Anderson stressed the need for this cassette-heavy industry to embrace CDs, which made the audition process that much easier, while Davidson advised building close relationships with buyers. Hodes suggested seeking out "deep alternative retail sites" from gas stations to clothing stores, adding, "There are no rules—all bets are off. This is the kids music business. We're making it up as we go along."

Leib moderated Panel 4, "Be Your Own Boss—Interactive & Multimedia," which included panelists Robert Gordon (Imagineering Corp.), Steve McNie (Elephant Records), Linda Morgenstern (Morningstar Media), Kathy Silberger (Radio AAH's Magazine), Lianne Sterling (Sierra Pelona Music), and P.J. Swift (Pickleberry Hand). It was an especially appropriate subject for the audience at hand, as many kids songwriters are finding a burgeoning market for

their music in CD-ROMs. Morgenstern sounded a note of caution, however, in case anyone regarded interactive as a quick road to riches. "If you can't write songs quickly and without ego—if you can't write a song about, say, different butterfly species—then this is not the area for you," she said. Generally, a CD-ROM gig involves 100 minutes of underscore and four to eight songs, which at present pays \$1,500 tops. "But when you do get multimedia credits," said Morgenstern, "you can spread them around."

Next year, Leib says, he intends to have a major corporate sponsor for KES, and possibly an awards ceremony. Best of all, he says, "There will be air conditioning."

MORE GUMBYMANIA: Not only is a Gumby movie/video in the works, a

new children's record label is rereleasing the cult favorite "Green Album," a collection of songs inspired by the surreal green clay gey—performed by an eye-roll-raising roster of celebs from Jonathan Richman to Frank Sinatra Jr. Montclair, N.J.-based Red Ball Records signed a licensing deal with Gumby creator Art Clokey to release the 1989 recording (originally a limited release on Disney's Buena Vista Records), which also features Sly & Robbie, Flo & Eddie, and Dweezil and Moon Zappa. The album will also feature songs from the Gumby movie soundtrack. According to Red Ball (Disney's "For Our Children," "Sebastian's Party Girl," "Minnie's Mom"), the "Green Album" became a hit at college/alternative radio. For years, people have wanted to know where they could get a copy. "Green Album" is slated for rerelease in early fall.



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Readers Concur With Packaging Lament Creative Artwork Also Equals Fewer Visual Clichés

BLIGHT REVISITED: Declarations of Independents has been encouraged by the overwhelmingly positive response to our July 15 rant about the necessity of creative indie record-packaging design. Many readers have phoned to express their agreement; one CD manufacturer—who called seeking permission to reprint the column—said, "We've been trying to tell our customers that for years!"

We also received an encouraging word from Jan Mancuso, sales promotion manager for Reference Recordings in San Francisco, who—credit where credit is due—inspired the piece with her comments at the National Assn. of Independent Record Distributors and Manufacturers convention.

We return briefly to the subject this week because we received a letter of interest from a member of one of the bands whose album packaging was cited as especially fine: Jason B. Noble, of Louisville, KY-based group the Rachel's.

Noble wrote that the column "seemed to imply that our packaging may have been dreamed up as some marketing tool for our records, while, in truth, it came from the fact that the majority of the members of the band are visual artists (in their 'professional' lives and day jobs) and that the visual equivalent to the music isn't ever secondary."

"Quarterstick/Touch And Go, Simple Machines, Dischord, and Thrill Jockey Records have some of the most original packaging in the biz, and, although I agree it is a MAJOR factor in someone noticing it in a store or distributing it, you may be pleasantly surprised that that factor hardly crossed their minds."

Art for art's sake—what a concept. We can only applaud the extraordinary efforts of Noble and his bandmates, who, he notes, designed, printed, collated, staffed, and hand-printed the packaging for their album. Many others follow their laudable lead.

One final fulmination. We left on the on-going utilization of visual clichés in indie album packaging undiscussed last time. We pray that in the future we will encounter fewer new age albums with white borders and pastel floral art; fewer metal albums with gothic lettering, skeletons, and demons; fewer ambient and techno records with computer graphics and high-tech type faces; and fewer bass music albums prominently displaying female posteriors. Deal?

QUICK HITS: Changes have taken place at the top of Plymouth, Minnesota's Paulstar Entertainment. Joseph Cerami Sr. has stepped down as president of the distributor, and former VP/GM Scott Alan Hlad has assumed the title. Cerami remains chairman/CEO of the company. Former Paulstar sales VP "JC" Cerami II has been elevated to executive VP. In the wholesaler's sales department, Ward Rose, former Chicago regional sales manager, has relocated to Minneapolis to become a sales rep for national accounts; Bobby Wilcher takes Rose's role in the Windy City...

Rounder Records in Cambridge, Mass., has promoted longtime national promotion director Brad Paul to VP of national promotion and publicity, and former director of marketing and sales Susan Fava to VP of sales and marketing. Louisa Hufstader has been named director of special projects, charged with creating budget Rounder lines for mass merchants. In other Rounder personnel news, its reggae imprint Heartbeat Records has appointed Garret Vandemoelen as label manager, while eclectic Upstart Records has brought in Chris Cote as national sales and marketing director... Reggae label RAS Records in Washington, D.C., has added Jamaica's Music Lion to its roster of

ences."

Huxley's new band, P. Hux, will provide a charge for anyone with a taste for the Fabs. One tenuous, punchy song follows another on the Black Olive Records album "Deluxe." We favor "One More Day In The Life" (the title remind you of anybody?), "Every Minute," and "It'll Be Here" but you can pick your own favorites.

Huxley's music may be fondly remembered by those who heard his 1988 Columbia album, "Sunny Night." After departing the major, he performed solo and with his now-defunct group Veg, which split up after his drummer joined Bob Dylan's touring band.

"I wished to my old bass player [Jennifer Condos] that I wanted to start another band," Huxley says. Condos recommended drummer/vocalist Gordon Townsend, a veteran of Philadelphia's Tommy Connell & the Young Rumbles; Townsend brought in Connell colleague Rob Miller on bass and vocals, and P. Hux was a wrap.

Armed with what Huxley calls "my post-publishing-dad songs—when the meal ticket ended," the band entered the studio, where Huxley, who produced, strived for a cracklingly simple sound.

"I didn't want to do it like a live album, but I wanted to make it so you wouldn't miss anything if you saw us as a trio!," Huxley says. "There aren't 17 guitars coming at you."

The pure pop of "Deluxe" marks an auspicious start for Monterey, Calif.-based Black Olive, which Huxley says is "run by a 30-year-old maniac with a vision." We presume owner Matt Heimbold will take that as a compliment.

Huxley says there is the possibility that P. Hux will tour with a nationally known recording act (which he doesn't want named) beginning in August.

At the moment, the band is seeping out L.A. gigs: "We want to play the Whisky and the Viper Room and some of the good-sounding rooms." Undoubtedly, this trio will make any room sound better.



by Chris Morris

manufactured and distributed labels.

Rick Meuser has joined Rounder Records in New York in the newly created position of director of business affairs. Meuser has served at Polygram and RCA... Oakland, Calif.-based No Limit Records has signed a distribution agreement with Priority Records in L.A. The label's rap acts include Master P, T.R.U., and Mix X... Bill Street Records has been established in North Hollywood, Calif., by Bill Straw, who operates the 5-year-old Githorse Records, noted for its releases by Irish vocalist Mary Black.

FLAG WAVING: You won't get any argument from Parthenon Huxley if you tell the L.A.-based singer-songwriter/guitarist that his music bears the stamp of the Beatles. He says it's a natural thing.

"I look like my parents, I play baseball like my brothers, and I sound like the Beatles," Huxley says. "I'm not complaining about any of those influ-



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MADISON AVENUE EYES MODERN ROCK, BUT ACTS REMAIN WARY

(Continued from page 1)

Yet just as marketers become convinced that an alternative assortment of records might help loosen wallets, most performers riding today's wave are concerned about getting lost in their street credibility and seem less interested than their predecessors in signing on the dotted line. Rarely has corporate America had so much trouble having its checks cashed.

"There are millions of dollars out there," says Eric Lichtefteld of Grass Roots Events Marketing. "Somebody has acts who want nothing to do with it."

Advertisers paying big name musicians to create marketplace excitement is nothing new. Forty-four summers ago, the Hadacol Caravan medicine show, featuring country superstar Hank Williams, helped generate sales of \$1 million for the Hadacol company.

The trend of co-opting rock musicians to advertising didn't explode until the '80s, when a wave of baby boomers matured into money-motivated, middle-class, listening, rock'n'roll, which elicited a strong nostalgic response from '60s kids, quickly emerged as the commercial best of choice.

"The rise of old-school," original recordings from classic rockers like the Beatles, David Bowie, the Beach Boys, and Eric Clapton have been the most popular choice. Bob Dylan sold his generational call to arms, "The Times They Are A-Changin'," for commercial use (Billboard, Jan. 22, 1994).

MODERN ROCK MEET

After a decade of courting baby boomers, many manufacturers have turned their backs on the older generation of consumers wandering in the wings: middle-savvy high school and college students whose combined purchasing power supports a billion dollars' worth of products.

Until recently, most on Madison Avenue viewed modern rock's appeal as too narrow—not to mention antithetical—and the music was rarely used in advertising.

"That has clearly changed," "We know from research that people [in their 20s] are likely to pay more attention to an act that has appealing music," says Steve Lichtefteld, a Rex Briggs, project director at the marketing and research firm Yankelovich Partners.

Top hip-hop appeared on the lips of marketers in the early '90s (Hammer, A Tribe Called Quest, and Heavy D. all made soft-drink commercials), modern rock, thanks to a handful of successful retail gains, has emerged as a persuasive, and pervasive, marketing tool—with or without the help of stardom.

For example, a new TV commercial for Top Flite golf balls, clearly targeted at the children of most traditional differs, features a gang of hipsters swooning through an unsuspecting country club as brass Bush-like beats ring in the background. (Current TV spots, for Drakkar, a clothing line, and Dew, Airwalk Footwear, and scores more all pound with a generic grunge pulse, as do countless new radio spots.)

For example, as part of its "cutting-edge" campaign, Taco Bell offered modern rock CD samplers to customers. The chain's TV spot featured a sea of flannel-clad body



Alternative-flavored advertising from mainstream companies continues to pour in. Three recent examples are a stage-driven spot from Airwalk Footwear, left; Zima's "Bold New Taste: Bold New Band" campaign, center; and a flannel-clad crowd pumping Maelson Ice's Labor Day bash featuring Metallica, Hole, and Veruca Salt, right.

surfers, complete with the slogan, "Some people still like modern rock. Some people call it alternative. We call it dinner music."

Following the demise of the New Music Seminar, New York City's week-long club gala that attracted hundreds of underground taste makers, this summer saw the birth of the conspicuously titled, Apple Computer-backed Macintosh Music Festival. Additional companies co-opting for sponsorship rights included Rolling Rock and The New York Times.

"Music fans are demanding to know why concert ticket prices are so outrageous—and the band Pearl Jam is leading the assault," read a line in the new line of Boka shows. The kicking off a regional marketing campaign. (Reebok tried, and failed, to get the band on board.) Shoppers who tried on a pair from the new line of Boka shoes were eligible to receive a \$10 rebate when they sent in a used concert ticket stub.

Southern Comfort whiskey, focusing on luring a younger generation of drinkers to its ranks, expanded its "SoCo Rocks" campaign this year to Philadelphia, Boston, San Francisco, Chicago, and Austin, Texas, where the distiller created hip pocket guides—"compiled from surveys of hundreds of local twentysomethings"—to local bars, clubs, and bands.

The promotion included an outdoor summer concert featuring local alternative acts selected by readers. (In Boston, Southern Comfort became the summer sponsor for shows at the legendary rock club Axis.)

For ESPN's summertime Extreme Games, a week-long competition of street lugging, sky diving, and free-style bungee jumping, Warner Bros. teamed up with the cable network to promote a series featuring a handful of the label's alternative acts: Mudhoney, Babes In Toyland, and Biohazard. ("Because every great viewpoint deserves a theme song," read the ad copy.)

When the Times Mirror-owned TransWorld Publications, publishers of *Warp*, *Snowboarder*, and *Skateboard* magazines, decided to mount a 26-city punk tour, the *Warp* Tour, this summer (featuring L7, Quicksand, Sublime, No Doubt, and Orange 2), the tour (and, fluff), it had just three months to line up sponsors. Along with sports-related manufacturers, such as Foundation Skateboards, 5150 snowboards, and Teva sport sandals, tour executives signed on big-ticket clients Cherry Coke, Sony, Sega, and Miramax as sponsors (partly to help keep ticket prices at

\$15).

"The response was pretty awesome," says Lichtefteld at Grass Roots Marketing, who has called on advertisers for past sponsorship projects and couldn't get phone calls returned. "But when they start calling you," as some did for the *Warp* Tour, "it's a whole different ballgame."

Going into this year's Lollapalooza, plans were in place to publish a slick, 60-page, ad-driven concert guide to be given away at shows. In just one week, \$200,000 worth of ads were sold to Marlboro, Zima, Seagram's, and Barq's before Lollapalooza co-founder Perry Farrell changed his mind and opted for above-the-line advertising. The tour has always shied away from corporate tie-ins.

"BOLD NEW TASTE: BOLD NEW BAND"

Perhaps the most ambitious alternative-flavored push was launched this spring by Zima, the Coors-brewed craft malt. Along with hosting a music festival this Labor Day (reportedly in Memphis), the beverage company committed to spending \$1.5 million for print ads in 50 alternative weeklies, such as *Philadelphia's City Paper* and *The San Francisco Bay Guardian*.

The national media buy stood as the largest ever for the weeklies. (After nine weeks, the campaign was cut short, reportedly due to shifting marketing dollars within Coors and Zima's sluggish marketplace performance. Rather than trying to align itself with established modern rock stars, Zima creatively (or, say some, disingenuously) linked itself with up-and-comers.)

Each week, the eye-catching drive, with its "Bold New Taste: Bold New Band" slogan, featured a Zima bottle on the left-hand page of a weekly calendar listing and a write-up of a cutting-edge band—selected and written by weekly editorial staffers—on the opposite page (see photo). According to Zima-issued ad guidelines, the objective of this program is to associate Zima with the "... alternative scene in your market." The L.A. Weekly tapped local band Dry Fall for a Zima installation. Band leader Stan Ridgway—violently opposed to corporate sponsorship—says he told *The L.A. Weekly* that he wanted nothing to do with the Coors product. The ad ran anyway, and now the singer is suing both the brewer and the weekly. (Ironically, Ridgway had purchased a \$500 ad in the newspaper that same week, promoting his band's show at the Viper Room

club.)

"I felt like I'd been punched in the stomach," says Ridgway, who sees the Coors campaign as "quite a clever way to tap into that [alternative] market." He adds, "They don't give a damn about these bands. To me, it's a blatant attempt to exploit the poor under the guise of free publicity." (A Coors representative did not return phone calls.)

Ridgway is not alone in bemoaning the new-found interest in modern rock by Madison Avenue, which has a tendency to dilute even the most passionate and heart-felt trends in order to good products.

"You'd think a good [ad] agency would take one of these brands and do it right," says David Eggers, who, as co-founder of hip San Francisco magazine *Might*, sees lots of advertising aimed at twentysomethings. "But it never, ever happens. Each [alternative campaign] is flatter and dumber than the last one."

Part of the problem facing agencies that try to capture an authentic vibe is that few artists will come aboard to lend their names or music. Not that that some advertisers aren't trying to work around that obstacle.

Belly manager Gary Smith had his lawyer issue a cease-and-desist order to Hyundai when the car company, co-sponsoring the short-lived syndicated music video program "Music Scoops," took snippets of Belly's "Feed The Tree" video (which had been OK'd for the program), interspersed them with pictures of its new Scoop model, and ran the results on TV commercials.

Car executives claimed they were simply promoting the video program. But to Smith, who calls the episode "insidious and disingenuous," Hyundai was simply trying to use the band's image without paying (or asking) for the right. The band, says Smith, had no interest in shilling for Hyundai.

TOUR SPONSORSHIPS ARE SPURNED

The reluctance of bands to become commercial partners has even extended to tour sponsorship—once presumed an industry mainstay.

"There's a whole new mentality off the '90s rock band," says Live.com manager David Sental. "It's completely different than what the Rolling Stones did with Jovan," he says, referring to the groundbreaking tour sponsorship deal that the Stones signed with the perfumemaker more than 10 years ago. Live recently walked away from Budweiser's seven-figure offer to ride shotgun on the multipatinum

band's summer swing. (In return for its hefty check, the brewery asked for ads on Live concert tickets and a company banner for the stage.)

The Stone Temple Pilots have passed on "middle seven figure" deals, says manager Steve Stewart, leaving potential sponsors Miller, Molson, and Absolut searching for alternatives. Even though upfront sponsorship dollars all but guarantee profitable tours, "We flat-out refuse anything like that," says Stewart.

Despite the dearth of modern-rock takers, tour sponsorships remain a staple in other circles, as some of this summer's alliances illustrate. George Strait (Budweiser), Melissa Etheridge (VH1), Brooks & Dunn (Bud Lite), Anita Baker (USAIR), Lynyrd Skynyrd (Miller Genuine Draft), and Budweiser's Superfest, which features Boy II Men, Mary J. Blige, TLC, Montell Jordan, and Soul For Real.

In spite of the resistance, a handful of dedicated marketers have persevered and landed rights to modern-rock players. A new full-page *Converse* print ad features a beat-up pair of black sneakers and the caption "Icky Pop size 8." (Another punk pioneer willing to pitch product is Henry Rollins, who has promoted Nike, the Gap, and Apple Computer.)

Nike recently bought rights to two Buffalo Tom songs, splicing together guitar solos from the band's "Sons of the Desert" and "The Power" TV spot that ran this winter. Without any vocals or mention of Buffalo Tom, few outside a loyal cult of fans could probably pick out the band's commercial campaign. Musically though, Nike (for nearly \$100,000) got access to a warehouse of modern rock, instead of a watered-down, safe-sounding track. (Briggs at Yankelovich Partners stresses that bona fide rock is preferable to copycat jingles.)

Another advertiser that has landed modern rock is Molson. The brewery's \$10 million summer promotion for its new Ice brand culminates with a Labor Day bash at the North Pole (Tulayuk, Alaska, Northwest Territories) featuring Metallica, Hole, and Veruca Salt. (The bands will reportedly walk away with \$1 million, \$500,000, and \$250,000, respectively; all three are managed by Q Prime.) The concert's audience of 600 will consist of Molson Ice connoisseurs, winners and company executives.

"We wanted to do something that was unique and that would break the ad clutter to reach the physical, real-life sound of a Molson spokesman. 'Alternative music fits quite well.'"

None of the bands' members act as official representatives, as Michael Jackson once did for Pepsi. Fact is, Molson executives may be happy that cantankerous Hole lead singer Courtney Love is not on the tour. Jackson once did for Pepsi. Fact is, Molson executives may be happy that cantankerous Hole lead singer Courtney Love is not on the tour. Jackson once did for Pepsi. Fact is, Molson executives may be happy that cantankerous Hole lead singer Courtney Love is not on the tour.

"It's very important to pick the right icon," emphasizes Briggs.

Psychedelic Eye Candy — '90s Style

■ BY MARILYN A. GILLEN

LOS ANGELES—"The '90s version of the Lava Lamp" is how Millennium Media Group president/CEO Richard Rasanasy now half-jokingly describes "Visio"—The Screen Raver, a low-price CD-ROM due in September that "choreographs" visual effects to existing music CDs placed in a computer's

CD-ROM drive and also allows the formulation of custom creations.

But it's also a hi-tech bridge, Rasanasy believes, between the software and the music industries, as well as a common denominator for the computer and music retail channels.

Even the name aims to deftly straddle the fence. "We planned from the beginning to make a multimedia product

that would work for both components of the industry," Rasanasy says, "so we went and talked to a lot of retailers initially to see what they wanted." Computer stores hated the name. "Visio," he says, but brightened over the familiar-sounding "Screen Raver," which describes one component of the disc: it can function as a nonaudio screen saver. Music retailers loved the former

name, with its immediate musical connotation, but not the latter. Compromise ensued.

Some differences couldn't be settled, however. "We're going out with two different packages," Rasanasy contends. Computer software stores and mass merchandisers, who are comfortable reselling traditional game and "edutainment" CD-ROMs, will get the shrink-wrapped CD-ROM dropped into a "big box," he says. Music channels will be given a jewel-box-only product. Rasanasy expects retail prices to follow the audio CD model, at \$15-\$20.

Navarre's Digital Entertainment unit will distribute the title to both channels.

The CD-ROM uses a proprietary engine to create animated on-screen displays that react "on the fly" to the changing beats of the music, Rasanasy says. Users can not only choose the music being played to optimize the display to that particular category. More ambitious viewers can choose the interactive mode, which allows them to custom-design a musical "rave" using the tools provided and to save that display to their hard drive or a floppy disc for playback whenever that particular audio CD is inserted in the CD-ROM drive.

As part of its marketing campaign, Millennium is launching a World Wide Web site, where it will post a variety of "traces" for download. Fans can use these users and artists to upload their own creations as well as for others to try.

Millennium is also shopping the software engine to record labels, with the intent to have them add it as one element of their enhanced CD titles. The publisher also plans to release a series of add-on products, featuring artist-specific images and custom "traces," after the title's initial launch.

Plans also include four bonus audio tracks to be placed on the disc; artists were still being confirmed at press time.

"Visio" is the latest incarnation of a burgeoning "musical eye candy" concept. Earlier this year, Big Top Multimedia released "Groove Thing," a disc

(Continued on page 88)

Michael Jackson To Do Online Chat

(REMARK THE DATE: There will be no escaping Michael Jackson Aug. 17, that is, if you're online and have the TV dial set on MTV. Beginning at 10 p.m. EST that day, the Epic Records artist will engage in an online "simulchat" to be carried on commercial services America Online, Prodigy, and CompuServe as well as the Internet. Jackson will rotate between the various services, answering select questions posed by users logged into each of the different arenas. TV viewers can also follow along: MTV will use a split-screen approach to simulcast the chat-session Q&A proceedings, while also running Jackson's videos along-side.

An earlier simulchat date reported here (Billboard, July 22) was changed.

"HIGHWAY" MARKER: Graphix Zone says its latest CD-ROM music release, "Bob Dylan: Highway 61 Interactive," has sold more than 70,000 units in its first 10 weeks of release, closing in quickly on total sales to date for its July 1994 release "Prinze Interactive," whose numbers are pegged at about 75,000 units to date. Dylan sales have been split pretty evenly between domestic and international markets, Graphix Zone says.

A NEW ONLINE GAMING from New York's Mariner Multimedia is aimed squarely at the entertainment industry—and those consumers interested in finding out more about it. The Bit, a new online magazine, is being launched August at <http://www.thebit.com>, aimed to "give people access to the real insiders in all areas of entertainment, from film and TV to music and publishing," according to co-publisher John Braun. A key feature of the magazine will be in-depth interviews, Braun says. The free magazine, which also will include news and columns, aims to support itself with advertising, using the TV model, Braun says. Mariner also publishes the CD-ROM magazine Trouble & Attitude.

CD-ROM PUBLISHER Sanctuary Woods is teaming with the National Football League with the goal of producing a line of interactive math products using sports-themed data. The pact gives Sanctuary Woods rights to use the NFL logo, as well as those of NFL teams. The NFL also has pledged to provide assistance in marketing the titles. The first product, "NFL Math," is due ship this fall.

LUCASARTS IS GETTING INTO the compilation business. The San Rafael, Calif., game publisher is kicking off a "great game compilations" series with "The LucasArts Archives Vol. 1," which features CD-ROMs of games expected to street at about \$30. The package includes both "classic" games, new products, and a sampler containing demos of forthcoming titles. More details can be found online at <http://www.lucasarts.com>.

*Got something to share? E-mail the Enter*Active File with gribbles and newsbits at MGILLEN@AOL.com.*

Virtual Reality Set To Become A Reality 3D, Interactive Music Sites To Go Online This Month

LOS ANGELES—The online music world is getting a little more real every day, virtually speaking. Most people will get their first look at the latest "virtual reality" technology as applied to commercial online sites this month, with the debut of an interactive arena showcasing the Windham Hill/Hightstreet album release "The Deeso Remixes." An alternate version of the VR future, meanwhile, can be glimpsed within Reggae Records' site, which offers a QuickTime VR "walkaround" of a Chris Isaak club date.

Virtual Reality Modeling Language "allows a programmer to create 3D shapes and a user to navigate around in that 3D space," says Will Hobbs, the former marketing director at the Internet Underground Music Archive and

the founder of Santa Cruz, Calif.-based Global Artists, which designed the VRML space for Windham Hill.

"It's the difference between looking at the world from ground level and looking at it from the moon," says Chris Courtney, Windham Hill's Internet publicist and on-staff computer liaison. "Suddenly, everything has depth and shape where before it was flat."

Apple Computer's QuickTime VR, showcased in <http://www.reggae.com>, takes a different approach to engaging the user. In short, a detailed series of photos of a space are taken, in circular fashion, and composited together to create the illusion of a real, navigable environment. The technology will also be featured in forthcoming CD-ROM titles.

In the "Deeso" pages (<http://www.terabyte.com/deeso/remixes>), the shapes around which the viewer initially navigates are actually giant letters that spell out "Remixes." As the user wanders, she comes across four different arenas representing each of the four bands on the album—Future Sound of London, Global Communication, Trans-Global Underground, and Deep Forest—who have put their own technological spin on Jon Anderson's original "Deeso." Each band is represented by a different 3D symbol; clicking on a symbol sends the user into a section about that particular band.

"It's a much more intuitive way to navigate the Web," says Hobbs. "You don't just have buttons representing things; you have actual objects to interact with."

Among its other projects, Global Artists is working on a VRML site for the band Midnight Oil that takes more of a game approach, Hobbs says. "Within the site we have rendered a portion of the Australian outback," Hobbs says. Visitors navigate through the terrain and come across such objects as trees, cars, and rocks; clicking on the objects yields soundclips, band information, and clues to where to look for more buried nuggets.

To experience VRML, users will need to download a VRML "browser" of which several versions exist (although none were available for Macintosh systems at press time). Windham Hill is making its site links available to

(Continued on page 88)



Windham Hill/Hightstreet's online site showcases new Virtual Reality Modeling Language technology in its pages for the album "The Deeso Remixes." Visitors will need to download a VRML browser before navigating the 3D site.

Keen -SITE Expedites Music Licensing Online

■ BY MARILYN A. GILLEN

LOS ANGELES—While much of the attention paid to the Internet's World Wide Web has focused on spishly consumer-driven applications, important strides are quietly being made on the



Don Williams conducts music-licensing business online through his new i-SITE pages on the World Wide Web.

business-to-business front.

"It's about looking at this wonderful new technology and deciding how to really make it work for you," says music publisher Don Williams, who has just launched a new Web site that allows lawyers to apply for a music license online. "We've come up with something that takes advantage of the potential of the World Wide Web to not only make business easier for everyone concerned, but to make it a better experience."

Williams' online arena, dubbed i-SITE, houses more than just his Don Williams Music Group site. Also within the wider i-SITE umbrella (<http://i-site.com>) are home pages for the National Association of Songwriters, House of Blues Recording Studio, producer/management company the Steve Mair Co., and Los Angeles nightclub/show-

case the Genghis Cohn Cantina.

The idea, says Williams, is to offer a music-business arena for the dissemination of information and the conducting of business. "I'm looking for people who can do the legwork for me," Williams says, who plans to add additional businesses and services to the site within the coming months.

The key feature in i-SITE, though, is the Don Williams Music Group, which administers publishing catalogs for Jim Hendrix, Chicago, Isaac Hayes, the songwriting team of George Merrell and Sherry Ballman, Professor Longhair, and material from comedian Lenny Bruce and the catalog of Fresher Theatre.

In a bid to make the site already have a tie in to a real call on an online registration form, complete it, and E-mail

it to the Don Williams Music Group offices in Encino, Calif. A printed copy is then sent back to the applicant for a signature. "That's one thing we can't accomplish online yet," says Williams of the "handwritten" requirement.

Those unsure of the song they want can browse through the available catalogs, sample music, decide, and then apply. A process that would have taken at least a week or more is now accomplished in a matter of minutes, says Williams. "It's win-win: The applicant has all the information they need, and we don't have to try and transmit information sent to us or called in over the phone into the proper format. The customer is taking on some of the burden by filling out the form himself, but they're also getting a quicker response."



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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 10-12, 13th Annual T.J. Martell Foundation Ball. Regent Memorial Food Rock Charity Celebration, various locations, Los Angeles. Amanda Exner, 310-247-2980.

Aug. 10-13, Second Annual International Country Music Workshop, Music City Sheraton, Nashville. 615-229-2882.

Aug. 14, Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kuffel, 212-888-0617.

Aug. 19-20, Entertainment Entrepreneurs Conference, presented by the Entertainment Law & Business Institute, New York, New York.

212-961-1180.

Aug. 21, Fourth Annual Bobby Hatfield Celebrity Golf Classic And Righteous Brothers Concert, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.

SEPTEMBER

Sept. 5-8, National Assn. of Broadcasters Convention, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York. 212-258-8000.

Sept. 14, T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner, honoring Dave Davis, New York Hilton, New York. Mural Max, 212-445-1818.

Sept. 19-20, VSMA Second Videogame And New Technology Conference, Riviera Hotel & Casino, Las Vegas. 818-385-1500.

Sept. 30, BMI Country Awards Dinner, location

to be announced, Nashville. 212-586-2000.

OCTOBER

Oct. 2, ASCAP Country Awards, Opryland Hotel, Nashville. 615-742-5000.

Oct. 4, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 5, SESAC National Performance Artists Awards, Springhouse Golf Club, Nashville. 615-320-0055.

Oct. 5-8, Audio Engineering Society 99th Convention, Jacob Javits Convention Center, New York. 212-661-6528.

Oct. 12-14, Billboard/Monitor Radio Conference And Awards, Marriott Marquis, New York. 212-536-5002.

Oct. 20-25, NARM Wholesale Conference, Arizona Biltmore, Phoenix. 602-599-2221.

NOVEMBER

Nov. 8-10, Billboard Music Video Conference, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.

LIFELINES

BIRTHS

Girl, Rachel Ann, to Van and Patty Fletcher, May 28 in Plano, Texas. He is sales manager for the Southwest branch of PolyGram Group Distribution in Dallas.

Girl, Celia Rose, to Jay and Regina Healy, June 6 in New York. He is an independent producer and engineer.

Boy, James Talbot, to Joe McEwen and Mary Ellen Cataneo, July 14 in Livingston, N.J. He is a senior VP at Warner Bros. Records. She is former senior VP of communications at Sony Music Entertainment.

MARRIAGES

Stefan Privette to Jennifer Miller, July 2 in Charlotte, N.C. She is a sales representative for Sound Choice Accompaniment Tracks there.

DEATHS

Dave Clark, 86, of natural causes, July 22 in Madison, Miss. Clark was a veteran promotion man and senior VP of Malaco Records' music division (see story, page 6).

Ernie Furtado, 72, of cancer, July 12 in Amagansett, N.Y. Furtado was a jazz bassist and composer known for his in-

tense and passionate music, born and raised in Taunton, Mass., he became a fixture on the New York music and club scene in the early '50s. He did stints with a number of big bands, among them, Johnny Long and Les Elgart, and performed and recorded with such jazz luminaries as Chuck Wayne, Cy Coleman, Matt Dennis, Morgan King, and Don Elliott. He also accompanied a host of prominent vocalists, including Lina Minnelli, Chris Connor, Vic Damone, Sammy Davis Jr., and Bobby Darin. For the past four years, he played bass in a trio that performed every weekend year-round at Kiplings Restaurant in Bridgehampton, N.Y. The other members of the trio were Charlie Perry on drums and Jim Demitrac on guitar. Furtado's compositions were published by his own firm, Amagansett Harbor Publishing.

Jimmy Keyes, in his 60s, cause of death unstated, July 22 in the Bronx, N.Y. Keyes was a co-writer of the hit "Sh-Boom" and a member of the Chords for 40 years. "Sh-Boom" was written and recorded by the Chords in 1954 and was also covered by a white group, the Crew-Clubs. The Crew-Clubs' version went to No. 1 on the Hot 100, but the Chords' version rose to No. 6, becoming the first black-recorded R&B record to

crack the top 10 on the pop chart. The Chords' version also went to No. 3 on the R&B chart. The Chords did not have another major hit, but toured successfully for many years and backed Willie Mayes on "Say Hey, Willie."

Percy Humphrey, 80, of natural causes, July 22 in New Orleans. Humphrey was a trumpet player known as the oldest active jazz musician in New Orleans. He performed weekly at Preservation Hall until March, when his health deteriorated. He began his career as a drummer, but hit the peak of his career as a trumpeter in the '40s and '50s, when he led the Eureka Band Band, the premier marching band for parades and funerals. In recent years, he also performed as a vocalist.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Doctor Dread is president of RAS Records. His title was given incorrectly in the July 8 *Lifelines*.



Role Model. Terri Santisi, executive VP/GM of EMI Records Group North America, left, is presented with the Women's Action Alliance Leadership in Action Award, which honors women who are outstanding in their professions and are positive role models. At right is Shireen Johnson, a member of the Women's Action Alliance's Girls Club for Social Action, who presented Santisi with a Baccarat crystal heart inscribed with the Alliance's motto: "Leadership starts in the heart." The Alliance helps low-income girls and women to build self-confidence and make positive life choices.

GOOD WORKS

HARVEST OF CARING: Fans of country superstar Clint Black have donated more than 26,000 pounds of food to USA Harvest during the first eight shows of his national Summer's Comm'n tour. The food was collected by USA Harvest volunteers outside of venues where Black was performing in San Antonio, Texas; Cedar Rapids, Iowa; Fort Laramie, Ohio; Huntsville, Ala.; Aome, Wis.; Rhineclander, W.Va.; Indianapolis; and Wheeling, W.Va., to benefit needy residents in those states. USA Harvest is the largest all-volunteer food distribution organization in the U.S. and requests that fans bring one or two items of nonperishable food to Black's shows. Contact: Maureen O'Connor or Arnold Robinson, 310-201-8816.

of \$5.99 CD singles of "Oklahoma Burning," written by singer/songwriter Joseph Alan, and from \$29.99 Memory Packages, which consist of a Memory Project T-shirt, hat, and the CD single. All profits from the sale of these items go toward the project, the brainchild of David Tenenbaum, president of New York-based 3&7 Production Co. He contacted: Leonard Stein, 212-777-4350; or the Memory Project, 900-733-8866.

REBUILDING PROJECT: The Memory Project hopes to raise \$6 million to rebuild the Memory Daycare Center destroyed in the Oklahoma City bombing April 19. Funds will come from the sale

KEEP IT UP FOR CHARITY: Wade Hayes' recording of "Don't Stop" will be used to help raise funds for St. Jude Children's Research Hospital at dance marathons scheduled for Aug. 19 at select dance clubs across the U.S. Hayes' label, Columbia/DK Music, and Country Club Enterprises are teaming up for the contest, the grand prize of which includes a trip to see Hayes in concert. Winners will be announced Sept. 15. Contact: Janet Bosman, 615-748-4345; or William Smithson, 615-748-4366.

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PICTURE THIS

By Seth Goldstein

MAIL ORDERED: Now comes the U.S. Postal Service to extol video as the ultimate direct-mail medium.

Print may have its uses, but Postal Service national account manager Vito Fortuna firmly believes that 10-15 minute cassettes are the wave of the future. Duplicators, of course, have been saying this for years as they crank out millions of throw-away units for brokerage houses, auto manufacturers, and vendors of exercise equipment.

However, it wasn't until about two years ago that the Postal Service decided to pitch in and help convince direct marketers of the superiority of tape over paper. With the help of The Duplication Factory in Chaska, Minn., it adopted a slogan, "TV By Mail," which Fortuna says has caught on. He estimates that cassettes have generated \$25 million in postal revenues since 1993 and should rake in \$100 million by the end of 1996. "It's a tremendous new revenue stream," Fortuna says, and one that otherwise "would never have come to the Postal Service."

Fortuna is something of a one-man band, beating the drum for cassettes at various forums including the American Video Duplication Assn. annual convention, held during the June R.E.P./Tech show in Santa Clara, Calif. His pitch: Duplicators have to learn all aspects of direct marketing if they're really to profit from this latest development. Until recently, "duplicators weren't into that," he says.

But attitudes are changing. The Postal Service has begun working with several duplicators, including Detroit-based Allied Digital Technologies, which is probably the largest dubber in the tier below majors Rank and Technicolor. Allied co-chairman Bill Smith agrees that Fortuna's AVDA speech touched a nerve: "There's real passion. It has great potential for advertisers." Smith finds it interesting that Fortuna "would come to speak to our group."

The reason is clear to Fortuna, who sees duplicators as the missing link between marketers and closely targeted audiences. Research (Continued on page 86)

No Express Lane For Grocery Videos Confab Examines Complexity Of Tie-Ins

■ BY EILEEN FITZPATRICK

LOS ANGELES—The union of supermarkets and video has proven to be lucrative, but it's a high-maintenance relationship that can break down along several points of a long communication chain.

In one of the first conferences to address the delicate bond between the two, Supermarket Video '96 emphasized that early planning, frequent sales calls, and simple promotions will make prerecorded cassettes a supermarket staple. About 100 retailers and video executives attended the July 20-21 conference in Los Angeles, sponsored by trade magazine Supermarket News and Brand Marketing.

Groceries held a 17.9% share of video revenues in 1994, which is expected to grow to 18.8% this year. Sell-through sales are forecasted to jump from \$896 million to \$861 million, a sharper growth curve than the projected increase of rental transactions to \$2.17 billion from \$1.99 billion.

Thirty percent to 40% of all supermarkets carry tapes. However, getting the product into stores remains a challenge since suppliers need the co-operation of many layers of management. Evaluating a "Home Alone 2" cross-promotion with Pepsi, Hy-Vee Foods director of video operations Kirk Muehlender put it in perspective: "From a display point Pepsi was good, because their sales reps came in and

built them, but the problem was that there are 27 different bottlers in our region and it was next to impossible to get them to work together."

Other problems also hampered the promotion, he said. "In some areas, Coke has a 60%-70% market share, and store managers in those areas were less than enthusiastic about running the promotion." It wasn't much different for Warner Home Video's "Free Willy" and Bumble Bee Tuna. Muehlender added: The brand was not carried in all of the Chariton, Iowa-based chain's 222 stores, limiting cassette sales.

Buyers for supermarkets have to be convinced that a promotion will succeed, that sales of the food end of the deal will increase, and that precious floor space won't be wasted. "You're dealing with territorial rights," said Food Lion VP of marketing Jay Abraham. "One store manager may think that video will take away from their ability to meet their goals in another department."

But if the tie-in meets all criteria—on paper at least—video vendors have an easier time of things. Convince other product managers that they will get incremental sales and "they'll jump on it," said Glen Fischer, video/photo sales coordinator of Grand Rapids, Mich.-based D&W Food Centers.

In fact, according to a Supermarket News survey of 35 chains representing 2,000 outlets, over 70% said they

will cross-promote more in 1995 than they did in 1994. Sixty percent said they consistently use videos as cross-promotions.

To absolutely nobody's surprise, Muehlender ranked Disney's Buena Vista Home Video as the best studio in executing tie-ins. Among the best were Nabisco's offer accompanying "101 Dalmatians." Muehlender said, "It was an exceptional alliance. And both partners went out of their way to work with us."

Seventy-eight percent of the respondents to the Supermarket News survey rated Buena Vista's "The Lion King" partnership with Pillsbury and M&M's as their most successful cross-promotion. In second place was "Snow White & The Seven Dwarfs," also from Buena Vista and Pillsbury, followed by MCA/Universal Home Video's "Jurassic Park" tie-in with Jell-O.

Muehlender, however, gave a low rating to "Jurassic Park," blaming the studio's failure to communicate as the major stumbling block. "There was little [point-of-purchase] support, and it (Continued on next page)

BBC's New Logo Aims To Build Up Brand Awareness

■ BY SETH GOLDSTEIN

NEW YORK—The devil of branding is in the details, such as choosing the right color for the logo, deciding whether letters should be italicized, and deciding whether or not to use a border.

And there is much more to consider, says John Parham, president and creative director of Parham Santana, the 10-year-old, New York-based design firm that drew the assignment of creating a brand identity for BBC Video. "You have to set up a formal system of do's and don'ts."

Chief among the do's was an open phone line to client CBS Fox Video, which distributes BBC product in North America. Fortunately, Parham Santana and CBS/Fox have a long-standing relationship and have worked (Continued on page 86)



Scaring Up Sales. PolyGram Video and Viacom executives ponder the prospects for author Richard Scarry, whose children's tales began appearing on cassette July 25. Pictured at a luncheon for "The Busy World Of Richard Scarry," held during the recent Licensing Show in New York, from left, are Andrea Hein, president of Viacom's Consumer Products Division; Laura Smith, PolyGram director of children's marketing; and Tim Pearson, PolyGram VP of business development.

NUMBER 1



Playboy's Best of Pamela Anderson — Number One in this week's Billboard video sales chart. She's television's sexiest lifeguard. Playboy's hottest centerfold. And now Pamela Anderson stars in America's best-selling video.

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'Casper' Will Be Highly Visible This Fall

No Rebates; Ghost Video To Be Promoted At Retail

■ BY EILEEN FITZPATRICK

LOS ANGELES—It may be about a ghost, but MCA/Universal Home Video and other promotional partners will make sure that "Casper" isn't invisible at retail this fall.

Elements of the \$12 million marketing campaign include a free 12-pack of Pepsi products when consumers purchase the title and one other tape from a list that includes "Beethoven," "Beethoven's 2nd," "We're Back! A Dinosaur's Story," "The Land Before Time II: The Great Valley Adventure," "The Flintstones," and "The Little Rascals."

MCA/Universal is repricing "The Land Before Time II" to \$19.98 from \$22.98. "The Little Rascals" remains at \$24.98; the other titles are \$14.98. Street date for the \$22.98 "Casper" is Oct. 10, with an Oct. 13 national advertised availability date.

Andrew Kairney, MCA/Universal marketing senior VP, said the supplier decided against offering a rebate after consumers indicated that money-back offers don't guarantee incremental sales.

"Rebates are good, but they're not a priority in consumers' minds," Kairney told a press conference in Los Angeles. "What you have to look at is market price."

MCA/Universal research indicates that rebates rank as the third or fourth most important buying factor for consumers, but are first for retailers who consider them the most potent means of prompting an additional sale.

"For consumers, quality and price are the priorities," said Kairney, "and if

the product doesn't have appeal, they're not going to buy it at any price."

"Casper" will be a \$14.95 minimum advertised price, which suggests that retailers who value the studio's pop contributions will sell the title for \$15-\$17. "We've addressed the value-added issue by offering a product that sells for \$3.95," said Kairney. "When you look at the purchase requirements for the free Pepsi, it's an equitable purchase."

Pepsi, which supplies the Universal theme parks, will have dedicated floor space for the promotion in at least 5,000 supermarkets, convenience stores, and mass merchants. The endcap displays will be most visible around Halloween.

In addition, Pepsi has scheduled a two-week television campaign beginning Oct. 23, using the same "Casper"-themed ad that appears on the front of the cassette. MCA/Universal contrib-

utes its own TV spots during the holiday buying season.

In addition, Baskin-Robbins' 2,500 ice cream parlors will promote the title throughout October, keyed to a new "ice cream pizza" and a flavor of the month named after the movie. Called Red, White, and Boo, the flavor will be featured in a free-standing newspaper insert and in-store signage that uses the "Casper" video as a marketing overlay.

Meanwhile, game manufacturer Intrepid will conduct a national sweepstakes at Halloween that awards a grand-prize trip to Universal Studios in Hollywood, Calif. The contest will be conducted via ads in Game Pro and Sega Visions magazines. Secondary prizes include "Casper" video games.

The movie, which continues to play on 800 screens, is projected to gross \$90 million in the U.S.



"Casper" lives up to his reputation as a trenchy ghost by making nice to Christina Ricci in the MCA movie, which splits into sell-through Oct. 10 at \$22.98 list.

NO EXPRESS LANE FOR GROCERIES

(Continued from preceding page)

came too late to gain any excitement. The information should have been disseminated a lot better than it was," he said.

MCA/Universal senior VP of marketing Andrew Kairney acknowledged that if he had it to do over again, the studio would have developed more account-specific programs for the title. "Customizing programs for key retail accounts hasn't been fully tapped," he said.

Grocers stressed the need for marketing programs tailored to meet each chain's needs—which is easier said than done.

"It's not a good idea to force-fit a campaign on each retailer," said Abraham. "Because what worked at Hy-Vee is not going to work at Food Lion." Food Lion, which had not carried video in its 1,650 stores since MCA/Universal's "E.T. the Extra-Terrestrial," did bring in "Snow White" last year.

But while the supplier did a good job of setting the inter-store interrelationships, the retailers' performance of an otherwise solid promotion. Cashiers, for example, didn't know about a coupon offer for a "Snow White" 12-pack. "The sign was everywhere, and they still couldn't find them," said Abraham.

Despite the numerous pitfalls, supermarkets like Food Lion excel in in-store merchandising.

The chain turned its stores into

"Snow White" headquarters with elaborate displays to sell the video and other licensed merchandise. Even without a packaged-goods partner for "Forrest Gump," Hy-Vee ran a contest in which shoppers could win a park bench. Other grocers ran specials on candy, shrimp, and other "Gump"-related items.

Retailers said Paramount Home Video came out early with a list of licensed merchandise to tie in to the title. Because the studio was unable to use Tom Hanks' name or likeness in any of the advertising, senior VP of marketing Alan Perper said it had to take a "grass-roots approach" to promote the title.

Supermarkets, wary of spending an extra penny on anything, manage to get the most out of their co-op advertising allowances. Many run in-store coupons for \$1-\$2 off the purchase of the video, which, retailers said, have redemption rates as high as 40%.

While they like the idea, grocers haven't fully exploited the idea of chain-specific programs. FoxVideo has created specialized promotions for Target Stores, Toys "R" Us, and Macys, but none for supermarkets, said VP of marketing Deborah Mitchell.

The deals can be elaborate—involving special on-pack stickers or in-store—but remunerative. One awarding a free trip to New York in

conjunction with the release of "Home Alone 2," had a 17% response rate at Target, she noted. FoxVideo's "Home Alone 2" promotion with Toys "R" Us drew a 30% response.

The studio got the job done largely because each of those accounts is direct. Mitchell said the special stickers and coupons could be segregated at the duplicator and shipped right to individual stores. Groceries don't buy direct, so these programs are much harder to manage.

"We have done account-specific tie-ins through distribution," said Mitchell, "but you have to make sure the product is located."

To develop account-specific promotions, studios need to be aggressive. Turner Home Entertainment VP of marketing Richard Pinson said the vendor has made 100 joint title calls while soliciting "The Swan Princess," which has a Pillsbury tie-in.

However, "we don't have the communication with Turner that we had with Disney," Muslander responded. "But then again The Swan Princess" isn't "The Lion King." Nonetheless, he doesn't expect the title to suffer because Buena Vista made more sales calls.

Studios must take the initiative, perhaps more so than with other classes of trade. "We have to rely on our partners," Abraham said. "It's their responsibility to come in with a strategy."

Top Video Rentals

THIS WEEK				LAST WEEK				WEEKS ON CHART				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RETAIL REPORTS.			
TITLE (Rating)				Label				Distributing Label, Catalog Number				Principal Performers			
				*** N 1 ***											
1	2	5		DIM AND DUMBER (PG-13)	New Line Home Video	Turner Home Entertainment	6536	Jim Carrey Jeff Daniels							
2	1	5		DISCLOSURE (R)	Warner Home Video	13575		Michael Douglas Debra Messing							
3	3	7		INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video	13176		Tom Cruise Brad Pitt							
4	5	5		MURDER IN THE FIRST (R)	Warner Home Video	13855		Christian Slater Rene Russo							
5	7			LEGENDS OF THE FALL (R)	Columbia TriStar Home Video	78723		Brad Pitt Anthony Hopkins							
6	NEW			NEAL PG-13	FoxVideo	8737		John Foder Liam Neeson							
7	6	6		JUNIOR (PG-13)	MCA/Universal Home Video	13111		Arnold Schwarzenegger Denny DeVito							
8	9	6		DROP ZONE (R)	Paramount Home Video	32734		Woody Skelton Wesley Snipes							
9	4	1		LITTLE WOMEN (PG)	Columbia TriStar Home Video	01029		Winona Ryder Susan Sarandon							
10	8	15		THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video	74590		Tim Robbins Morgan Freeman							
11	12	3		READY TO WEAR (R)	Miramax Home Entertainment	Buena Vista Home Video	6438	Julia Roberts Tim Robbins							
12	NEW			LA (PG)	Paramount Home Video	32576		Hayden Margaret Leung							
13	10			THE PROFESSIONAL (R)	Columbia TriStar Home Video	74743		Jean Reno Gary Oldman							
14	11	4		STREET FIGHTER (PG-13)	MCA/Universal Home Video	13111		Jan-Doan van Damme							
15	3	3		THE LAST SEDUCTION (R)	PolyGram Home Video	8005346613		Linda Fiorentino Bill Pullman							
16	NEW			INMORTAL BELIEVED (R)	Columbia TriStar Home Video	74763		Gary O'Neil John Goodman							
17	NEW			BAD COMPANY (R)	Touchstone Home Video	Buena Vista Home Video	2757	Eric Clapton Robert Forster							
18	24	2		DEATH AND THE MAIDEN (R)	New Line Home Video	Turner Home Entertainment	30019	Sigourney Weaver Ben Kingsley							
19	16	3		COBB (R)	Warner Home Video	13365		Tommy Lee James Van Der Beek							
20	14	13		QUIZ SHOW (R)	Hollywood Pictures Home Video	Buena Vista Home Video	2558	John Turturro Bob Odenkirk							
21	9	8		MEXICAN HUTS (PG-13)	Columbia TriStar Home Video	00103		Samuel L. Jackson Madeline Kahn							
22	19	3		CLERKS (R)	Miramax Home Entertainment	Buena Vista Home Video	3618	Jeff Anderson Jeff Anderson							
23	17	10		BULLETS OVER BROADWAY (R)	Miramax Home Entertainment	Buena Vista Home Video	4368	John Cusack Dianne Wiest							
24	3	3		EAT DRINK MAN WOMAN (R)	Hallmark Home Entertainment	30019		Shirley Long Kim Cattrall							
25	15	12		FORREST GUMP (PG-13)	Paramount Home Video	32553		Tom Hanks Robin Williams							
26	9	9		SPYGLASS (PG-13)	MGM/UA Home Video	M9501502		Michael Keaton Kevin Spacey							
27	21	8		A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video	Buena Vista Home Video	2611	Gene Davis Wayne							
28	NEW			DARKMAN (R): THE RETURN OF DARKMAN (R)	MCA/Universal Home Video	13111		Arnold Schwarzenegger Lyle Doyle							
29	26	3		SCARLETT (R)	Cabin Fever Entertainment	5901		Timothy Dalton Maggie Smith							
30	8	8		RICHIE RICH (PG)	Warner Home Video	17500		Macaulay Culkin John Larroquette							
31	NEW			STAR TREK GENERATIONS (PG)	Paramount Home Video	32568		William Shatner Patrick Stewart							
32	25	18		THE SPECIALIST (R)	Warner Home Video	13374		Shelton Long Steven Seagal							
33	28	8		HEAVILY CREATURES (R)	Miramax Home Entertainment	Buena Vista Home Video	4371	Malina Loynd Katie Holmes							
34	13	9		ED WOOD (R)	Touchstone Home Video	Buena Vista Home Video	2758	Johnny Depp Christian Slater							
35	31	12		TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video	Buena Vista Home Video	3461	Charlie Sheen Martin Landau							
36	37	2		SQUANTO: A WARRIOR'S TALE (R)	Wild Stray Home Video	Buena Vista Home Video	2552	James Van Der Beek Adam Beach							
37	22	19		STARGATE (PG-13)	New Line Home Video	60190		Rufus Sewell James Cromwell							
38	13	13		HOOP DREAMS (PG-13)	New Line Home Video	Turner Home Entertainment	4021	Arthur Agee William Gates							
39	NEW			HALAXIS (R)	Turner Home Entertainment	9601		Brittany Daniel John Goodman							
40	33	5		QUEEN MARGOT (R)	Miramax Home Entertainment	Buena Vista Home Video	6439	Isabelle Adjani David Aukett							

■ If a film certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, or at least 25,000 units or a dollar volume of \$1 million for nontheatrical titles. ■ If a platform certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/Spotify Communications.

Alexander Report Checks Vid Sales, Box-Office Ranks

■ BY SETH GOLDSTEIN

NEW YORK—Video retailers may be forcing studios to re-evaluate the titles they choose for direct-to-video release, according to Alexander & Associates' latest analysis of the rental market.

With limited open-to-buy budgets, stores are going deeper than ever on "A" rental titles, says Alexander analyst Arin Wolfson. "It's possible that decision making might change for something like 'Speed,'" FoxVideo confounded the competition last year when it released the R-rated "Speed" at \$19.98 suggested list and moved 8 million units.

Now, with the success of New Line Home Video's "Dumb and Dumber," which delivered 600,000 cassettes, Wolfson wonders if there's "less of a chance" that Fox will repeat that strategy. "They may want to think twice," he says.

Once again, the pendulum changes direction, Wolfson suggests, this time toward rental. But dampening the swing are the general downturn in rental activity and the difficulty that several vendors have in making the numbers that Alexander projects for their titles.

Wolfson estimates a 7% decline in rental transactions for the first half of 1995, while consumer purchases of all titles are up 18.5% over last year. And Alexander's second annual over/under analysis indicates that retailers don't treat all of the majors equally; for example, they buy fewer copies of Columbia TriStar Home Video's releases and more of Disney's. Disney has increased its emphasis on rental, which accounts for perhaps 30% of its home video revenues, and the effort appears to be paying off.

Alexander reached its conclusions from an examination of 72 titles released from Oct. 1, 1994, through March 31. The movies were divided into three theatrical box-office groups: revenues of at least \$39 million; revenues of \$11 million-\$39 million; and revenues of less than \$11 million. Alexander measured ticket sales against cassette shipments, calculated an average for each category, and determined whether suppliers were doing better or worse than the norm.

Warner Home Video's "The Specialist," with box-office revenues of \$57.8 million, shipped 465,000 cassettes, which was 76,000 over the predicted value, says Wolfson. In contrast, Paramount Home Video's "Beverly Hills Cop 3," a box-office flop at \$41.5 million, further disappointed by delivering 293,000 tapes, which was 55,000 under the average.

Columbia was tops at underperforming, Wolfson says that according to his data, nine of the studio's rental titles were a combined 120,000 tapes off the mark; this is

(Continued on page 81)



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Star of the "Live with Regis & Kathie Lee" show!



A new,
original, musical
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Pre-Order Date: September 5, 1995

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Price: \$12.95



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Flabby Fitness Vid Market Needs New Retail Regimen

SWEATING IT OUT: Consumers who work out with the help of their favorite video trainers aren't the only ones sweating these days. Suppliers and distributors are boosting their heart rates just by increasing the declining sales charts for fitness videos.

"I think the exercise market has trailed off," says one major rack-jobber. "The category's had a phenomenal run at retail, and it's not over, but it needs to be examined." One telltale sign of just how badly exercise tapes are doing is a recent Kmart promotion.

According to distribution sources, in January, the prime selling season for fitness videos, the chain took in a floor display holding approximately 1,000 cassettes from WarnerVision, Anchor Bay Entertainment, and other suppliers. The tapes didn't move nearly as well as expected, and Kmart reportedly sent back hundreds.

Suppliers have long recognized that celebrity programs have fallen out of favor with consumers. But they're generally perplexed about why once-hot tapes fished by trainers are getting cold.

"Target has told us that they think consumers are moving toward equipment, such as treadmills and Nordic Trac machines," says one supplier. Others think that the lack of high-profile "informational" has hurt the category.

"A year ago, people like [fitness video supplier] the Maier Group and even the individual trainers spent a lot of money on infomercials," says a wholesaler. "This year, they're not."

Sources indicate that market leader WarnerVision will attempt to address both issues. The company is expected to introduce a line of exercise equipment under the name Fitness Quest later this year. It will be the centerpiece of a cross-promotion involving WarnerVision's various exercise lines.

In addition, trade observers anticipate new WarnerVision advertising and infomercial programs in 1996.

One trainer who's abandoning retail altogether is Jake Steinfeld of "Body By Jake" fame. Through a new deal with the Home Shopping Network and International Family Entertainment's Family Channel, which carries his sitcom, Steinfeld will develop new exercise programs that will be sold directly. The two cable ventures have each purchased 200 of Body By Jake Enterprises.

"With the amount of money we've spent on media, we still haven't been able to get exposure in stores," says Steinfeld. "I've been supersuccessful on TV, and I

don't feel like banging my head up against [the retail] wall anymore."

Sales have been limited, he says. In contrast, Steinfeld says that sales of "Body By Jake" equipment and accompanying video tapes over the past two years have exceeded 1 million units via TV.

Part of the problem is that his product output has been limited, he says. Two tapes went through KCA in 1994, and Warner released three last December, the first arrivals to bear his name since 1987.

"I love doing in-store appearances, but I don't want to be in retail," he says. "I'd rather sell everything through the

direct market."

Steinfeld will have plenty of airtime to sell on Home Shopping Network, which has promised him a minimum of 100 hours per year. The first item he'll pitch on Home Shopping will be a stretching video made exclusively for the channel.

TALKING OUT OF TURN: The folks over at New Line Home Video weren't too pleased to hear that a speaker at the Supermarket Video 1995 conference, held in Los Angeles last month, described their animated video "Mortal Kombat" as cross-promotional poison.

Discussing what type of video works with packaged-goods promotions, Art Avebook, president of Miami-based Co-Op Promotions, said his company was unable to find a tie-in partner for "Mortal Kombat" because it was too violent. He then held up an ad, which appeared in the trade magazine and event sponsor Supermarket News, and said, "I wonder if they ever did a sponsor."

New Line VP of publicity Cathy Scott was outraged that Avebook singled out her company's product and says that New Line never hired Co-Op Promotions to find a sponsor. "He misrepresented himself and our product," she adds. Realizing that the title's violent content might be a cross-promotional problem, New Line opted to add a coupon booklet worth \$75 off "Mortal Kombat" licensed products.

For the record, Avebook's presentation went on to trash Disney's "The Fox And The Hound" and the Chek exec promotion in which consumers could win a copy of the movie. "Consumers had a one-in-1,000 chance to win the first video," Avebook. "And that's not much of a chance."

However, it's probably a million times better than the chance he has of ever working for Disney.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label	Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Superseded Last Week
			*** No. 1 ***						
1	2	4	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Video Uni Dist. Corp. PWB0790	Pamela Anderson	1995	NR	19.95	
2	1	12	FORGOTTEN GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95	
3	4	21	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.95	
4	5	6	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.95	
5	3	7	THE CROW	Minimax Home Entertainment Buena Vista Home Video 3634	Brandon Lee	1994	R	15.99	
6	9	9	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epice Music Video Sony Music Video 50123	Michael Jackson	1995	NR	13.99	
7	7	9	TRUE LIES	FoxVideo 86-10	Arnold Schwarzenegger Julia Roberts	1994	R	19.95	
8	71	9	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 87-30	Mimi Rogers Bruce DeVillena	1994	PG	14.99	
9	9	10	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PWB0771	Various Artists	1995	NR	19.95	
10	71	9	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Joan Scott Lee Cary Elwes	1994	PG	22.99	
11	9	71	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PWB0773	Julie Lynn Callet	1995	NR	19.95	
12	71	9	RICHIE RICH	Warner Home Video 17500	Mackenzie Calkin John Larroquette	1994	PG	22.95	
13	19	9	BEAVIS & BUTT-HEAD: THE FINAL JUDGMENT	MTV Music Television Sony Music Video 49558	Animated	1995	NR	14.95	
14	71	9	JURASSIC PARK	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1995	PG-13	24.95	
15	28	9	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1994	NR	19.95	
16	18	7	THE JERKY BOYS: DON'T HANG UP	MTV Music Television Sony Music Video 15682	The Jerky Boys	1995	NR	14.95	
17	18	10	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIAISONS	Playboy Home Video Uni Dist. Corp. PWB0780	Various Artists	1995	NR	19.95	
18	71	5	PENTHOUSE: PET ROCKS	WarnerVision Entertainment 50794-3	Sax Men	1996	NR	19.95	
19	71	5	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	WarnerVision Entertainment 50787-3	Various Artists	1995	NR	14.95	
20	20	7	R.E.M.: PARALLEL	Warner Rhapsody Video 3-38426	R.E.M.	1994	NR	19.95	
21	71	28	THE MASK	New Line Home Video New Line Home Entertainment N-011	Jim Carrey	1994	PG-13	19.95	
22	22	71	YANNI: LIVE AT THE ACROPOLIS I	BMG Video 82163	Yanni	1994	NR	19.95	
23	29	71	RESEVOIR DOGS	Warner Home Video 13233	Harvey Keitel Tom Roth	1992	A	14.95	
24	32	29	BIG	FoxVideo 1658	Tom Hanks	1995	PG	13.95	
25	71	7	HARD BOILED	Fox Lorber Video Orion Home Video 1136	Chow Yun-Fat	1991	NR	14.95	
26	34	7	THE POLICE: OUTLANDS TO SYNCHRONICITIES	PolyGram Video 80063/48273	The Police	1995	NR	19.95	
27	20	9	THE CLIENT	Warner Home Video 13233	Susan Sarandon Timothy Lee Jones	1994	PG-13	19.95	
28	39	18	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.95	
29	28	9	THE GRIND WORKOUT HIP HOP AEROBICS	MTV Home Video Sony Music Video 49559	Various Artists	1995	NR	12.95	
30	NEW		THE BIG BROADCAST OF 1938	MCA/Universal Home Video Uni Dist. Corp. 82415	Big Boys Various Artists	1994	NR	14.95	
31	28	71	PENTHOUSE: GIRLS OF PENTHOUSE VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1994	NR	19.95	
32	RE-ENTRY		GREASE+	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95	
33	31	34	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1624	Animated	1937	G	26.95	
34	25	27	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 82190	John Goodman Rick Moranis	1994	PG	14.95	
35	RE-ENTRY		TOMBSTONE	Hollywood Pictures Home Video Buena Vista Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.95	
36	37	36	SPEEO	FoxVideo 8638	Keanu Reeves Denise Hooper	1994	R	15.95	
37	24	3	BLOWN AWAY	MGM/UA Home Video MGM Home Video 105129	Jerry Bridges Tommy Lee Jones	1994	R	19.95	
38	NEW		KISS OF THE VAMPIRE	MCA/Universal Home Video Uni Dist. Corp. 82607-1	Clifford Evans Newt Gingrich	1992	NR	14.95	
39	NEW		SCARLETT	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton	1994	NR	49.95	
40	40	15	THE PAGEMASTER	FoxVideo 8641	Mackenzie Calkin Christina Ricci	1994	G	22.95	

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DOUBLE CASSETTE

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The Adventures of Mary-Kate & Ashley™ The Case Of The Christmas Caper™

The sly sleuths are busy wrapping holiday gifts and learning carols when a call from the Three Wise Men sends them in search of The Spirit of Christmas! Now, it's up to the dynamic duo to use all their computer smarts and solve this holiday crime by Christmas time!

Catalog Number: 53305-3



The Adventures of Mary-Kate & Ashley™ The Case Of The Fun House Mystery™

The pint-sized private investigators take a spin on spine-tingling amusement park rides and then team up with some hilarious pirates-of-the-midway to catch the scary monster that lurks inside the freaky Fun House.

Catalog Number: 53306-3

Price: \$12.95 each
Running Time: Approx. 30 minutes each
Street Date: September 12, 1995
Pre-Order Date: August 22, 1995

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Boys and girls pack up your pajamas and sleeping bags because You're Invited To Mary-Kate & Ashley's™ Sleepover Party™! Join in the fun as Mary-Kate & Ashley and their friends have pillow fights, dance and share secrets about friends, school and sports! The fun doesn't stop as they outwit the pranks of their older brother and his buddies. With five dynamite new songs to sing along to, this is one slumber party boys and girls alike won't want to miss!

Catalog Number: 53307-3

P.O.P.

12 piece display
Catalog Number: 53308-3 Price: \$155.40

24 piece display
Catalog Number: 53308-3 Price: \$310.80

48 piece display
Catalog Number: 53310-3 Price: \$621.60

Contact your local *wed* representative.

**DUALSTAR
VIDEO**

Distributed by
Kid Vision
A DIVISION OF
**WARNERVISION
ENTERTAINMENT**

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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

"True Believer: The Musical Family Of Rounder Records," Rounder Records Group/BMG Video (#17-\$14.99), 60 minutes, \$19.95.



In plenty of time for Halloween, "Chuck And The Beantalks," a new-fangled take on Jack's story, concerns a self-centered young man who learns it is better to let sleeping giants lie. When he forces his younger brother to accompany him on a quest up Mount Doom, the golden harp. Viewers will best enjoy "The Brothers Gruff" if they know the story of the three little girls. A boy winds up getting lost in laughter when his older brother is captured by a certain bridge dweller after making fun of his fears about crossing it. Fun, and just a little frightening.

"The Very Hungry Caterpillar," Walt Disney Home Video, 32 minutes, \$12.95.

The video medium is the perfect catalyst to advance the curious, joyous adventures that first sparked children's imaginations via the best-selling books of author Eric Carle. Sparkling, jewel-toned animation brings the title tale plus four other stories to brilliant life in a format that's perfect for short attention spans. Aside from the antics of one hungry caterpillar who chomps his way through all kinds of goodies and teaches young viewers their numbers, "Zup, Please Get The Moon For Me" is an endearing lesson about the lunar cycle. "The Very Quiet Cricket" is a tale of a young crickets who finds his literal calling. "The Mixed Up Chameleon" is about self-appreciation, and "I See A Song" is a study in the three creative effects of music.

the lyrics of songs from the latest Disney films, but instead will be mesmerized by the perky troupe called the Parachute Express as it soars through original tunes in the style of a Sharon, Lois & Bram and others. Their movable feast combines song, dance, skits, and a little musical animation for an action-packed program that's geared toward the preschool set and encourages motor development and general awareness of the world around them.



"The 15 Minute Acapressure Face Lift," Goldhill Video (#28-622-9441), 50 minutes, \$19.95.

As more people begin earnestly to search for a natural solution to health and beauty quandaries, videos such as this one will continue to gain in popularity. Emmy-winning talk host Meredith MacRae shows viewers through the exercises and philosophies developed by her Hollywood

acupuncturist that promise to rid them of facial puffiness, laugh lines, and crow's feet, reduce double chins and facial tension, and lift the eyes, eyebrows, and cheekbones. MacRae demonstrates several different techniques, which viewers can incorporate in whole or cater to specific trouble spots.

"Remember Your Visit To Times Square," GoTelet Productions (#06-622-9441), 30 minutes, \$14.95.

Kest's brand of Ahtanaga yoga is not for the completely gentle of body and mind. The instructor's infectious zest for "power yoga" carries through in each of the three programs in his series: "Energize," "Tone," and "Sweat." The first volume focuses on detoxifying the body and unlocking its natural energy. Volume two takes on the task of strengthening muscles and building endurance, and the third, most difficult, class builds on the previous two programs and features a series of tough lunges and moves aimed at helping people push beyond their own limits. One of the best yoga series in a sea of new age fitness tapes, Kest's programs should see hot sales.

"Shape Up! Youth Fitness," Youth Sports Inc. (#10-231-3100), 30 minutes, \$19.95.

Youth fitness is a growing trend, and this video—aimed at children ages 4-12—is a great way to start helping youngsters channel their energy in ways that will yield better fitness and self-esteem. Hosted by two-time Olympic medalist Peter Nielsen, the program encourages general body fitness and a

healthy diet via a fast-paced, colorful format that aims to entertain as well as instruct. Aside from using some creative tactics to inspire kids to work out, video also comes with a personal program chart that allows children to track their progress, and it can be exchanged for a Youth Sports "certification of accomplishment" upon completion of goals.

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TRAVE

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"Shape Up! Youth Fitness," Youth Sports Inc. (#10-231-3100), 30 minutes, \$19.95.

This straightforward informational program is the equivalent of thumbing through brochure after brochure, but with a lot less effort. Although the production uses as mediocre, tourists planning a first-time visit to New York's famed Times Square will benefit from the ability to visualize their destination and learn a little of the history behind some of the major attractions. The program's creators also include plenty of travel and safety tips. Limited market potential renders this one a good match for regional outlets only.

Billboard

FOR WEEK ENDING AUGUST 5, 1995

Top Kid Video

WEEKS ON CHART				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS	
2 WEEKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release Retail Price Chart Position
				*** No. 1 ***	
1	1	21	1	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994 \$59.95
2	2	15	2	MARY-KATE & ASHLEY: SEE WORLD ◊ Dunbar Video/WarnerVideo Entertainment 3005-3	1995 \$12.95
3	3	85	3	ALADIN Walt Disney Home Video/Buena Vista Home Video 1662	1992 \$29.95
4	4	15	4	MARY-KATE & ASHLEY: MYSTERY CRUISE ◊ Dunbar Video/WarnerVideo Entertainment 3005-3	1995 \$12.95
5	5	9	5	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT MTV Music Television/Sony Music Video 49508	1995 \$14.95
6	3	15	6	THE PAGEMASTER FoxVideo #541	1994 \$25.95
7	7	39	7	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937 \$9.95
8	10	5	8	THE ADVENTURES OF BATMAN: TWO-FACE Warner Home Video 13899	1995 \$9.95
9	9	5	9	THE ADVENTURES OF BATMAN: THE RIOTER Warner Home Video 13898	1995 \$9.95
10	21	3	10	MIGHTY MORPHIN: FOREVER FRIENDS Saban Entertainment/WarnerVideo Entertainment 4203-3	1995 \$2.95
11	RE-ENTRY		11	ALICE IN WONDERLAND Walt Disney Home Video/Buena Vista Home Video 36	1951 \$29.95
12	RE-ENTRY		12	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊ MTV Music Television/Sony Music Video 49516	1995 \$14.95
13	11	5	13	THE ADVENTURES OF BATMAN: ROBIN Warner Home Video 13901	1995 \$9.95
14	12	29	14	OSISN'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994 \$12.95
15	RE-ENTRY		15	QUIMBY Walt Disney Home Video/Buena Vista Home Video 24	1941 \$29.95
16	NEW		16	MIGHTY MORPHIN: TWO FOR ONE Saban Entertainment/WarnerVideo Entertainment 4203-3	1995 \$2.95
17	14	29	17	THE LANS WARRIORS: THE LANS WARRIORS MCA/Universal Home Video/Univ. Dist. Ctr. #2142	1994 \$39.95
18	16	23	18	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊ MTV Music Television/Sony Music Video 49516	1995 \$14.95
19	6	5	19	THE ADVENTURES OF BATMAN: THE JOKER Warner Home Video 13900	1995 \$9.95
20	10	11	20	BARNEY SAFETY Barney's Home Video/The Lyons Group 2005	1995 \$4.95
21	NEW		21	OSISN'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995 \$12.95
22	NEW		22	MICKY'S FUN SONGS: BEACH PARTY Walt Disney Home Video/Buena Vista Home Video 4721	1995 \$2.95
23	RE-ENTRY		23	BARNEY'S IMAGINATION ISLAND Barney's Home Video/The Lyons Group 2003	1994 \$4.95
24	17	15	24	JASMINE, JASMINE'S WISH Walt Disney Home Video/Buena Vista Home Video 4083	1995 \$12.95
25	RE-ENTRY		25	THE SWORD IN THE STONE ◊ Walt Disney Home Video/Buena Vista Home Video 229	1963 \$29.95

◊ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical release programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum of 250,000 units or a dollar volume of \$18 million at retail for theatrical release programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/PII Communications.

REPORT CHECKS VID SALES. BOX-OFFICE RANKS

(Continued from page 7)

\$7.5 million less than their wholesale potential for the six-month period. "That's a good chunk of change," he adds. MCA/Universal Home Video had the best results, finishing 149,000 copies ahead on six titles, racking up an extra \$9.2 million.

Smaller video players, such as PolyGram, LIVE, and HBO "did well overall" in an ever-tightening market, Wolfson says. Perhaps the biggest surprise, though, was Disney's Buena Vista Home Video, which steered a steady course through the treacherous \$11 million-\$38 million category, which was down 13% from the previous year.

Wolfson's analysis indicates that the studio's 10 titles were "right on target," a strong finish for a vendor that makes its money on the rental sell-through. However, Buena Vista's rental releases ran aground

in the top and bottom box-office rankings, falling below the Alexander averages, Wolfson adds.

The studios, constantly looking to increase the depth of copies in stores, must do well to pay closer attention to black-outlet titles such as "Jason's Lyric," "Above The Rim," and "Fresh." Based on consumer response, all were underrepresented at retail, says Wolfson, who compared shipments and rental turns to those of such comparable theatrical releases as "Color Of Night," "Love Affair," and "Trial By Jury."

Vendors delivered 116,000 titles of five black-outlet features, as opposed to 184,000 of the mainstream movies. Yet rental turns of the former totaled 4.9 million over 18 weeks, compared to 4.3 million for the latter. This suggests that suppliers had committed the cardinal sin of home video—leaving money on the table.

CHILDREN'S

"Goofy: The Movie," Walt Disney Home Video, 76 minutes.

Children can take a wild and crazy vacation without leaving the comforts of home as they follow the silly triumphs and mishaps of that goofy goosy Goofy and his son Max in this almost feature-length tale. Animation is right on the money, and while the story doesn't merit to be in a Disney classic, it does make for an entertaining hour-long for the whole family. Stock up.

"Tales From The Cryptkeeper," Sony Wonder, 46 minutes each, \$12.95 each.

Animated series that continues to speak viewers with short misadventures and plenty of Cryptkeeper schlock hosts new episodes



"Parachute Express: Come Sing With Us," Walt Disney Home Video, 30 minutes, \$14.95.

Disney sing-alongs are synonymous with fun and games, and this live-action program provides a different twist on the animated model. Youngsters will not learn

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 3817 Brighton Court, Alexandria, VA 22305.

**An Out-Of-This-World,
\$90 Million* Box-Office Hit Is
About To Become This Year's Most
Spirited Family Sell-Through Title.**



SEEING IS BELIEVING.

Watch for Details.

**N.A.A.D.: OCTOBER 13, 1995
RETAIL AVAILABILITY DATE: OCTOBER 10, 1995**



522.98 s.d.p. (domestic packaging) *Projected Total Domestic Theatrical Gross. © 1995 Universal City Studios, Inc. and Amblin Entertainment, Inc.
All Rights Reserved. "Casper" and "The Ghostly Kid"™ & © Harvey Comics, Inc. A Harvey Entertainment Company.



VIDEO PEOPLE

Veteran entertainment industry executive Bud O'Shea joins Sony's Multi-Media CD project team as its primary liaison to the motion picture industry. O'Shea had the same responsibilities as consultants to Sony Dynamic Digital Sound (Billboard, March 25).

Scott Ryder advances to national sales manager of sports and fitness programming at 20th Century Fox Home Entertainment. Barbara Courtland becomes manager of sales programming. Fox has promoted four staffers to the newly created post of regional sales director: Chris Anderson, Eastern; Larry Andjulis, Midwest; Molly Madden, Western; and Mark Matlock, South-Central.

Appointments at Turner Home Entertainment: Sanford Friedman to VP of business administration, Patrick Connor to director of national accounts, and Chris Ryan to national accounts manager.



FRIEDMAN

Molly Kronberg, formerly with Warner Home Video, joins MGM/UA Home Entertainment as national accounts sales director. Jeffrey Karbowiak advances to VP of operations and finance. Scott Partridge becomes operations director; Jeanne Danley, finance director; Dennis Dixon, senior financial analyst; and Hiro Ouchi, operations manager.

Appointments at Hemdale Home Video: Ray Schwartzman to national sales manager, Todd Hansen to national accounts manager, and Bob Wienstroer to Southeast regional sales manager.

Rodney Jones and Daniel O'Brien have been promoted to VP of operations at Rank Video Services America cassette duplicating and packaging plants in Deerfield, Ill. and North Little Rock, Ark., respectively.

Sara Levin joins BBC Worldwide America as manager of licensing, a new position.

Mike Frenn, former senior VP of electronic publishing for Philips Media Central Europe, becomes president of KeyMedia Management in Los Angeles. KeyMedia, a production, distribution, financial, and marketing service bridge between the U.S. and Europe, is aimed at developing, publishing, and acquiring interactive CD programs and rights for all related platforms, including interactive TV and cable.

Cindy Schwartz-Haley is named sales manager of Henninger Video in Arlington, Va. The company is a division of Henninger Media Services.

Crossan "Bo" Anderson, formerly legal director of the Motion Picture Assets of America, joins the Video Software Dealers Assn. as VP/general counsel, a new post. Anderson replaces Rick Karpel, who had been executive VP in charge of legal affairs.

PICTURE THIS

(Continued from page 77)

ing the letter isn't a problem. "No-body can heat our rates," he says. Cassettes cost about 60 cents to send via bulk rate and \$3 via priority service—prices that are "almost identical" to print.

A tape can be dubbed, packaged, personalized with a letter, and mailed for as little as \$2. "It's a tremendous opportunity," says Fortuna, who willingly recites the rest of the Postal Service slogan: "You can deliver sight, sound, motion, and emotion."

PLAY TIME: The Verity Group, which tracks consumer viewing habits, says that some children's video rentals have been denied by hi-tech guards, but not all.

In fact, measured against personal computers, rental activity didn't budge at all for a consumer sample of 600 kids between the ages of 8 and 18, 11% say they rent more often; exactly the same number say they rent less.

However, it's not quite as sanguine for the studios when you consider the competition from video games, online services, and pay-per-view. The kids who indulge in these home entertainment choices, espe-

cially PPV and online, do trek to Blockbuster less often.

Verity added its numbers and found that 72% of the PC and online crowd rented tapes as frequently as before, but only 55% of game players and 59% of PPV fans were at the same level.

Meanwhile, 1,600 people aged 19 and older were asked how they allocated their TV viewing time. Overall, consumers spend 30% of their leisure hours in front of the screen. Of those surveyed, 62% watch broadcast and basic cable; 14% rent cassettes; 12% watch premium channels, such as Home Box Office; 9% purchase cassettes; and 3% watch PPV events. (There's a hardcore crowd, 10% of the sample, that spends 50% of its TV time viewing rentals.)

Kids are traditionalists when it comes to time spent in front of the tube; it is the favorite leisure activity of 33% of those surveyed. Fully 77% did up broadcast TV, compared to 22% who watched rented or owned cassettes. PPV registered 1% of the "most frequent" total. More casual PPV activity was enough to affect rental frequency.

BBC'S NEW LOGO AIMS TO BUILD UP BRAND AWARENESS

(Continued from page 77)

on projects including the design of the cassette for the National Basketball Assn. line and for those of such earlier British Broadcasting Corp. releases as "Fawley Towers." Says Parham, "They have a lot of market savvy. They know what's going on [at retail]."

But transforming BBC Video from just another label to a brand name launched Parham Santana into unknown territory—and with two masters to please. "It was tricky," Parham acknowledges. He worked closely with CBS/Fox marketing VP Mindy Pickard, preparing materials for BBC Worldwide America executives who "tried to sit back and be the consumer." The process took months, Parham says.

Small wonder: His task was to make a household word of an import label in the fiercely competitive sell-through market, where mass-marketized titles regularly sell for under \$10. In fact, CBS/Fox could be said to be leading with its chin: chosen for their first release was a half-hour

Claymation short titled "The Wrong Trousers," at \$9.98 suggested list.

At a press conference in New York several months ago, Pickard targeted such mass merchants as Wal-Mart as the likeliest to carry "The Wrong Trousers" in sufficient quantity to ignite brand awareness. Several chains, excluding Wal-Mart, supposedly are testing floor space dedicated to BBC programs.

"The Wrong Trousers" and "Absolutely Fabulous," another release expected to generate big numbers, slipped in the past couple of weeks. Initial sales, as well as a hint of the impact of the Parham Santana campaign, weren't known at deadline.

Parham considers BBC to be a known entity to mass-merchant shoppers, even though the programs are mostly familiar to the relatively small public television audience. "It means something," he says, taking BBC one step toward the Disney ideal, where

consumers buy "without knowing the content."

The designers first had to settle the logo, examining more than color swatches before deciding on a parallelogram with gray and white stripes that is meant to convey a TV screen. Inside the box are the white italicized letters, "BBC," each one underlined by a single color: blue, red, and green. The logo appears on the front and sides of the cassette box.

Parham says the design is as instantly identifiable as the red tag on the back pocket of Levi's jeans. In fact, he used that example in the presentation to CBS/Fox. Parham followed a second idea that he says Pickard shot down—the use of a border similar to the yellow National Geographic box. Pickard thought consumers would confuse BBC releases with those of National Geographic and, rather than stop to learn the difference, would move on to something else.

Confusion can be fatal. Shoppers (Continued on next page)

Billboard

FOR WEEK ENDING AUGUST 5, 1995

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.					Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WEEKS AGO	3 WEEKS AGO	4 WEEKS AGO	5 WEEKS AGO	THIS WEEK	2 WEEKS AGO	3 WEEKS AGO	4 WEEKS AGO	5 WEEKS AGO
TITLE Program Supplier, Catalog Number					TITLE Program Supplier, Catalog Number				
RECREATIONAL SPORTS.					HEALTH AND FITNESS.				
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	111	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19/96	1	1	27	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3951	19/99
2	2	9	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19/96	3	3	35	ALI MACGRAW'S YOGA NIND & BODY Warner Home Video 3585	19/98
3	7	25	NBA SUPER SLAMS 2 PolyGram (CBS/Fox) 8198	19/96	3	6	5	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12/95
4	3	21	SAN FRANCISCO 49 ERS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8003308953	19/95	4	10	3	KAREN VOUGHT: STRONG & SMOOTH MOVES ABC Video 44038	19/95
5	4	83	BAD GOLF MADE EASIER ABC Video 45001	19/96	5	2	19	KATHY SMITH: POWER STEP Warner Home Entertainment 50962-3	19/99
6	12	280	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2193	19/96	6	4	81	CINDY CRAWFORD: THE NEXT CHALLENGE GoodTimes Home Video 05-1710	19/99
7	6	11	THE OFFICIAL 1993 NBA CHAMPIONSHIP FOXVideo (CBS) Video 8217	19/96	7	8	67	YOGA PRACTICE FOR BEGINNERS Hearst Arts 1068	19/98
8	5	199	MICHAEL JORDAN'S PLAYGROUND Video (CBS/Fox) 2858	19/96	8	5	125	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19/99
9	8	25	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19/96	9	10	43	KATHY SMITH'S NEW YOGA Warner Home Entertainment 80070-3	19/95
10	13	57	SR CHARLES Video (CBS/Fox) 5992	19/96	10	18	61	ABS OF STEEL WITH TAMILLEE WEBB Warner Home Entertainment 132	19/96
11	19	41	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 80061919053	19/95	11	13	155	ABS OF STEEL 2 WITH TAMILLEE WEBB Warner Home Entertainment 132	19/96
12	16	71	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	19/96	12	12	143	BUNS OF STEEL 3 WITH TAMILLEE WEBB Warner Home Entertainment 131	19/96
13	10	15	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4340	19/96	13	RE-ENTRY	17	ABS OF STEEL 2000 WITH TAMILLEE WEBB Warner Home Entertainment 227	19/99
14	11	35	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19/95	14	5	13	ABS OF STEEL 3 Warner Home Entertainment 134	19/96
15	9	21	NBA BEYOND THE RIM PolyGram Video 8006331158	19/96	15	7	17	QUICK TONING: ABS OF STEEL WITH TAMILLEE WEBB Warner Home Entertainment 51314-3	19/96
16	18	29	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	19/96	16	15	23	REBOOK AEROSTEP PolyGram Video 8005330553	19/93
17	17	43	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 9006313733	19/95	17	RE-ENTRY	17	STEP REBOOK: THE POWER WORKOUT PolyGram Video 800677673	19/95
18	RE-ENTRY	17	WHEN IT WAS A GAME 2 MBO Home Video 90043	19/96	18	9	11	THE BEST OF STEP REBOOK TV PolyGram Video 8005339073	19/95
19	RE-ENTRY	17	MAGIC JOHNSON: ALWAYS SHOWTIME Video (CBS/Fox) 3189	19/91	19	17	135	STEP REBOOK: THE POWER WORKOUT PolyGram Video 80460847853	19/95
20	14	35	BASEBALL: A FILM BY BEN BURNS Warner Home Entertainment 82519	19/96	20	20	27	MEN OF STEEL ABS OF STEEL Warner Home Entertainment 82519	19/95

BBC'S LOGO

(Continued from preceding page)

"make up their minds in a matter of seconds," Parham says. "They either like what they see or they don't." Pickard, who couldn't be reached, wanted a design option that, where appropriate, would let a BBC release mimic a movie cover.

Pickard sought an "A-title" appearance for TV drama. Parham says. "It's supposed to look like a poster of something I've seen in the subway." The current example is the BBC Masterpiece Theatre production of "Middlemarch."

Parham Santana has designed a stylebook that dictates every component of the BBC Video look, down to store point-of-sale displays. "It's the architecture that the [identity] hangs from. It's about as far as you can go in video," Parham adds.

While the jury's still out on brand effectiveness, CBS/Fox had no choice in the fight for shelf space. The growth of sell-through means that



CBS/Fox Video is using the short-subject film "The Wrong Trousers" to lead off the brand-identification campaign designed for its BBC line.

"there's pressure to get better and better," Parham says. "The ante is being upped. Design is coming into play." With so much product available for less than \$10, he says, the key question becomes, "what are you going to bring to the picture?"

CBS/Fox is relying on its retail experience for guidance. Parham says mass merchants were shown the basic look, and he knows that CBS/Fox conducts research. But the key reactions were gathered from retailers who stopped by the CBS/Fox display at the Video Software Dealers Assn. convention in Dallas in May. "We wanted to see how people responded," says Parham, who attended his first VSDA show.

Results were positive, allowing Parham the chance to evaluate what else was being exhibited. He did see "pockets of greatness," but his overall impression is that cassette design needs improvement.

So do the BBC Video releases of yesteryear. While Parham Santana hasn't received the assignment yet, Parham says, "I would assume they will be pulled into the brand look."

Introducing a New
POWER
 in Body and Mind Fitness.
 BRYAN KEST'S POWER YOGA

A 3-Volume Series Taking
 Today's Hot-Selling
 Yoga Fitness Trend to a
 New Peak!

\$14.95* Each Volume

Tap into the Power:
 Power Yoga.

There's no other program like it! Yoga master BRYAN KEST's carefully designed POWER YOGA regimen is a workout that stays with you all day.

The 3-cassette series helps build endurance, strength, flexibility, stamina, balance and focus—physically and mentally—and reduce stress.

The Ultimate Whole Body
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- Yoga: the hottest trend in fitness.
- Yoga has doubled in popularity over the last 3 years (Source: Los Angeles Center for Yoga).
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Yoga Journal **naturalway** People



VOL. 1: ENERGIZE #35926 VOL. 2: TONE #35927 VOL. 3: SWEAT #35928

STREET DATE: SEPTEMBER 19 ORDER DATE: AUGUST 23 Each Volume: 54 Mins. STEREO

*Suggested List Price per Cassette. *Media Subject to change. © 1993 Warner Home Video.



Power Yoga Power Packs!

- 12-Unit VHS Merchandiser.
- 4 Units, 4 Facings of Each Volume.
- #35970
- 10 1/4" W x 15 1/2" H x 1 1/2" D.
- Color, 43 Pictos, 800 Weight, 51 lbs.
- 24-Unit VHS Merchandiser.
- 3 Units, 8 Facings.
- #35971
- 11 1/2" W x 21 1/2" H x 2 1/2" D.
- Color, 15 Pictos, 800 Weight, 49 lbs.



WARNER HOME VIDEO

BILLBOARD AUGUST 5, 1995

Basement Studio A Community Asset

Students Get Hands-On Recording Experience

■ BY HARTLEY

NEW YORK—Six years after it opened as an underground project studio in the Flatbush section of Brooklyn here, Basement Recordings has established itself as the leading multimedia school in its community.

Trevor Jorio, owner and director of the black-owned complex, says its transformation has fulfilled his dreams of empowering local producers, engineers, and musicians with the knowledge and tools they need to create their art.

"My main idea has always been that people have to have access," says Jorio, a 35-year-old entrepreneur who has a chemical engineering degree from Columbia University and 15 years experience in electrical engineering. "Technology is impacting on the music business in a major way. An artist can be extremely talented, but if he can't use and understand this technology, it will affect his music, his marketing. It changes his whole value. What we've done in terms of the music aspect is create resources."

Basement offers three levels of classes in music production, digital media, sound theory, MIDI, equipment mechanics, computers, video, and related fields. The first level covers the basics of digital recording in a

project studio, level two probes such aspects of digital sound as inputs/outputs, communications, buses, and the various professional digital formats; and the third tier gives students intense, hands-on experience working on specific projects.

The classes are offered free of charge for approximately three hours each, a couple of days a week, for six-to-eight weeks per level. The number of class hours varies with the needs of each student, according to Jorio.

Basement—which also functions as a commercial recording facility—subsidizes the educational program with fees from the paid projects. Its overhead is low because most of its equipment is supplied free by manufacturers interested in contributing to the educational aspects of the complex.

Basement's gear includes a Mackie Designs 24-by-8 console; Yamaha DMP 11, DMP 7, and DMP 7D units; a Yamaha DMR-8 hard-disc recorder; Tascam 4888 digital mixers; and a Tascam 4888 digital mixers; and an analog 8-track recorder from Japanese manufacturer Vextax.

In exchange for their products, the manufacturers receive reports on product use, suggestions for improvements, and proposals for equipment development. Other companies—i.e., Commodore Business Computers,

NEC and Innovision—have also established symbiotic relationships with Basement.

The studio-cum-school also offers outside seminars throughout the New York metropolitan area. To date, more than 7,000 students have attended such programs at Medgar Evers College, the Schomburg Center, Long Island University, and other schools, says Jorio.

One of the things that amazes me about these guys is that they consistently get supported and consistently get attendance at their seminars," says Dave Firestone, VP of sales and marketing at Woodinville, Wash.-based console manufacturer Mackie Designs. "Usually we say no [to free-equipment programs], but these guys convinced me. People who are doing the real work are the ones that we're attracting these days."

Harrison Williams, a sound mixer who is working on a 30-minute video project at Basement, says the facility has provided him with educational opportunities that might be limited elsewhere.

"Here, they allow you to experiment—to come up with a concept and embellish it," says Williams, who has worked in a technical support capacity on "Saturday Night Live" and

(Continued on page 91)



Basement Recordings alumnus—and current instructor—Leroy Francis, shown behind the studio's 24-input Mackie console.

newsline...

MASTERFONES GOES LOW WITH SSL 9000: Masterfones has purchased an 80-input Solid State Logic SSL 9000 J Series console as part of a major expansion at the Nashville recording and mastering facility. The board will be installed in a new, 8,500-square-foot building, of which 5,500 square feet will be devoted to recording space.

Scheduled to open in October, the new studio will feature a Tom Hilley-designed control room equipped to handle infrasonic frequencies (i.e., between 10 and 20 hertz). As such, Masterfones will be the only infrasonic-ready studio in the U.S., just as it was the first facility to achieve the 30-hertz threshold in 1986.

"The Hilley control room has been designed to be accurate all the way down to the subsonic region, and as a result, our console choice was significantly limited," says mastering engineer and Masterfones president Glenn Meadows. "It was necessary for us to have a console that accurately addresses the low frequencies and provides absolute integrity of sonic performance. The SSL 9000's outstanding sound quality, expanded features, and functions make it ideal for this critical listening environment."

THE NATIONAL MUSIC FOUNDATION has issued a request for proposals for an applicant-sponsored professional recording studio, according to a statement from the Lenox, Mass.-based group.

"In addition to enabling the foundation to record and mix the highest quality concert performances, the studio will aid us in archiving and preserving historical materials from around the country," says NMF program manager Tom Heany. "The facility will also serve as a source of income that will not only recoup its initial investment, but offset some of the costs of operating the foundation itself."

The studio proposals will be evaluated by a reviewing committee headed by renowned producer Phil Ramone, award-winning studio architect John Storyk, and leading studio systems consultant Ham Brosius. Applicants are asked to send their submissions to Tom Heany, Program Manager, National Music Foundation, Lenox, Mass. 01240.

The board of directors of the NMF is chaired by Dick Clark, and includes such industry luminaries as Johnny Cash, Roba McEntire, Smokey Robinson, Herb Alpert, Charles Koppelman, and Al Teller.

Jorio Mixes Hit Singles On Budget Gear

Two-Mackie Setup Secret To Dance Chart Success

■ BY JACK ARJY

NEW YORK—The ubiquitous Mackie CR-1604 mixer, popular in the project studio and sound reinforcement markets, is making surprising inroads into what is generally considered analog studio territory. Case in point: the recent No. 1 single on the Club Play chart, "You" by Staxx Of Joy Featuring Carol Leeming (Champion/Columbia), was mixed on one two Mackie 1604s at remix producer/engineer Fred Jorio's Lectrolux Studios.

In fact, Jorio has been mixing No. 1 records on his two Mackies—the outputs of which are summed by a Mixer/Mixer—since 1992. Under the stewardship of Junior Vasquez at Madonna, Jorio's credits include remixes for De La Soul, Ce Pennington, and Elton John.

Jorio's surroundings are as unassuming as his equipment. Lectrolux is nothing more than a 10-foot by 10-foot room out of Jorio's two-bedroom East Village apartment. Beneath an impressive layer of dust (no doubt essential to the authentic remix sound) lies an enviable array of vintage analog gear, including a retrofitted with MIDI, an AKAI S-3000, two S-900s, and a variety of low-cost processing gear. Jorio proudly points out that an elderly A&A delay unit that rests in a rack beside the Mackies is his very first. Given the short time that home studios have been in existence, it probably dates back to the dawn of transistor era.

Clearly, the sonic results from Lectrolux are the stuff hit records are

made of. Aside from the current success for Staxx Of Joy, Jorio has remixed Sheryl's "What Have I Done" and Kristine W's "Feel What You Want," both of which went to No. 1 on the dance charts. About the Mackies, he says, "I've been using the money I think they're brilliant," says Jorio of the compact, 16-channel 1604s, which retail for approximately \$840. "Veggie got very clean. Of course, the EDS gear is awesome, so that's a problem when you're doing a big mix. But a lot of the MIDI stuff doesn't need a lot of equalizing."

"I've always been against these tech people who say you can't do this, you can't do that, you gotta have this, you gotta have that," because it's not true. We've built this newsroom about equipment. These people read too many magazines and read too many serial numbers. It's not about that. It's about capturing a moment and putting a good arrangement together. If you have a good arrangement, then the song will sound good."

The home studio is perhaps the perfect environment for remixing, because the format does not require bulky multitrack machines or live tracking. The only parts that survive from a single release when it is remixed are the vocal tracks. At Lectrolux, these tracks are transferred from a DAT master directly into the samplers. Using time expansion, the vocals are tailored to fit an entirely new groove, and the program (Jorio with his Vision sequencing software) fit for the club scene. A typical

remix session takes him about four days. "If you have a good studio in your house, I think you're better off," says Jorio. "You can take your time, besides the money you save."

Of course, mixing at home does have its limitations. Even in the case of East Village, some of Jorio's neighbors don't appreciate the often boomy tones emanating from his apartment. Consequently, he often has to mix at low volumes. "It's very hard to remix dance music at a low volume, because you want to capture the club environment," he says. "Also, you tend to make your arrangements a little bit busier when you work at low volumes."

Jorio envisions himself as part of a new generation of producers whose beats originate from the comfort of their own homes. But the big studio system still provides stiff competition. "A lot of remix people in dance music are DJs," he says. "Record companies often approach DJs, because they're in the clubs. The DJs need producers and musicians, so they still tend to go to the big studios."

Consequently, the home producer is often left out of the loop. "The record company has communication with the DJ, because they're promoting their records for them," says Jorio. "It makes it tough for people like myself, because we're not in the promotional chain."

For all his No. 1 hits, Jorio does not consider himself an overnight success. "I'm making money doing what I like, which is great," he says. "But I've never had the big hit. I've had some big

(Continued on page 90)



SPARS With Champions. The Society of Professional Audio Recording Services held a meeting in Seattle to solidify plans for a chapter in that city. The meeting also served to welcome new director Michael Tarsia and to debut SPARS' new home page on the Internet's World Wide Web. Shown, from left, are first VP John Boyd of Ardent Recording in Memphis, Hank Meyer of BMG in Nashville, Tom Kobayashi of Edgeline in San Francisco, chairman of the board Howard Schwartz of Howard Schwartz Recording in New York, Tarsia of Sigma Sound in Philadelphia, SPARS executive director Shirley Kaye, and SPARS president Steve Lawson of Bad Animals in Seattle. The event was sponsored by AMS/Neve, Mackie Designs, Rane, Sony, SSL, and Symtek.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 29, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	WATERFALLS TLC/ Organized Noize (Arista)	ONE MORE CHANCE The Notorious B.I.G./ S. Combs, J. Oliver P. Smith (Bad Boy/Arista)	ANY MAN OF MINE Shania Twain/ R.J. Lange (Mercury Nashville)	YOU OUGHTA KNOW Alanis Morissette/ G. Barlett (Maverick)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	BOSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Travali Tony Maserati	SOUND STAGE (Nashville) Ron "Snake" Reynolds	MCA MUSIC PUBLISHING STUDIOS (Universal City, CA) Christopher Fogel	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000G	Neve VPR SSL 4000G	SSL 4000C	API Legacy	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDERS (Noise reduction)	Studer AB20	Studer AB00	Sony 3348	Alesis Adat	Studer AB27/AB0
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	Yamaha NS10	Yamaha NS10 UREI B38	Augsperger
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	STUDIO MORIN HEIGHTS (Quebec, CANADA) Lynn Peitzel	BROOKLYN RECORDINGS (Los Angeles) Jimmy Boyle	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	SSL 4064G with Ultimotion.	Neve VPR	SSL 4056G	Neve B070	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDERS (Noise reduction)	Studer AB27	Studer AB00	Sony 3348	Studer AB00	Studer AB27/AB0
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	Yamaha NS10M	Custom TAD, Genelec 1031A Mastering Lab 10	Augsperger
MASTER TAPE	3M 996	Ampex 467	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	MASTERFONICS Gienn Meadows	GRUNDMAN MASTERING Chris Belman	PRECISION MASTERING Stephen Marcussen
PRIMARY CO REPLICATOR (ALBUM)	Sonopress	Sonopress	PDO	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	HTM	WEA Manufacturing	WEA Manufacturing

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At The Crossroads Of Distro Talent. PolyGram Records enlisted the expert team of Jerry Rappaport and Bill Levenson to co-produce "Crossroads II," the upcoming sequel to the label's successful Elton Clapton retrospective. Shown at Seer Sound, from left, are studio owner Walter Seer, Rappaport, Levenson, and engineer Jay Mark.

AUDIO TRACK

NASHVILLE

ALAN JACKSON was at Sound Stage working with producer Keith Stegall and engineer John Kelson on an upcoming project for Arista Nashville. Mark Nevers assisted on the project. Also at Sound Stage, Tim McGraw recorded for his upcoming Curb Records project with producers James Stroud and Byron Gallimore and engineer Chris Lord-Alex. Mark Lord-Hagen assisted. Epic Records art October Project also visited Sound Stage, working with producer Peter Collina and engineer David Leonard. Mark Ralston assisted on those sessions. Producer Clyde Brooks completed tracks and overdubs for Curb act Perfect Stranger at Treasure Isle Studio; Rocky Schnaars engineered on the Trident band and Sony multi-track.

The Music Mill hosted Polydor artist Mark Luna and RCA artist Martina McBride. Luna tracked with producer Buddy Cannon and engineers Bob Bullock and Shane Wilson; McBride, who co-produced her sessions with Paul Worley and Ed Seay, overdubbed with engineers Clark Schleicher and

Graham Smith... Yamaha has installed Nashville's first DMC 1000 digital mixer at Studio C Productions.

OTHER LOCATIONS

INTERSON RECORDS art Kansas completed its latest album at Caribbean Sound Basin in Trinidad. The two-month project was recorded in Studio A through an SSL G-Series board and mixed in Studio B on that room's Neve VR48. Jeff Glikman produced. Tom Cassel engineered, and Sean Poland assisted. Arista recording artist Sarah McLachlan worked at Mushroom Studios in Vancouver with producer Pierre Marchand, engineer Greg Reely, and assistant Pete Wonsiak... Founding Funkadelic member Tal Ross is recording an album for Coconut Grove at Criteria Studios in Miami and Quad Studios in New York. The project, slated for a Sept. 19 release, is being mixed at Criteria.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

JORIO MIXES HITS ON BUDGET GEAR

(Continued from preceding page)

dance records, but a big dance record only sells about 10,000 copies. By putting out so many records since '92, I just sort of crept into the market."

Whatever difficulties Jorio has encountered in garnering dance labels' attention, with several No. 1 remises under his belt, he now appears to be on no loss for remix work. Remises of two Kristine W records for Junior Vasquez have just been released on Champion. Also just released is a remix of the Elton John single "Made in England." Jorio is also completing remises for the Liverpool, England-based label Produce, as well as a remix of a Bach toccata performed by 15-year-old classical violin prodigy Vanessa-Mae. In addition,

Jorio is producing his own dance projects. One act, simply titled Lectroluv, is releasing a single on Champion. Another, a novelty record titled "Sextravaganza," appears on Tribal Arms.

Despite his cavalier attitude to modern production methods and his gear savvy, even Jorio appears to have fallen victim to "techno-lust." He has recently added a ProTools III system to Lectroluv, but he anticipates will facilitate his remising, since it will take over the laborious sampling duties previously handled by the A.K.A.s. Even the 160s are starting to lose their luster... Jorio says he would like to upgrade to Mackie's 40-channel board.

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BASEMENT STUDIO A COMMUNITY ASSET

(Continued from page 89)

coordinated the sound for the independent film "Just Another Girl On The 10th."

William adds that inner-city youth now have the ability to generate revenue for the community by tapping into a multimillion-dollar industry. "Here, the focal point is to produce a finished product," he says. "Then you take that product, develop a marketplace for it, and afterward you can employ the youth and put the money back into the community."

Teddy Vann, a Grammy Award-winning producer who has worked at Basement since its inception, says, "Basement Recordings is that proper place where new ideas and new visions can be properly cultivated."

Vann—who earned a best R&B song Grammy for the 1992 Luther Vandross smash "Power Of Love/Love Power"—adds that Basement's location has been integral to its success. "It's where it should be," he says of the facility's East Flatbush site. "A house in Brooklyn with all the needed attitude to make young minds with vision possible."

Some of those young minds have come full circle at Basement. Having started out as students, they now teach classes. For instance, Leroy Francis, an 18-year-old audio instructor, says the access to the extensive range of technology and interactive instruction opened up opportunities for him and other youths in Flatbush.

"Everything that I'm using now—the mixing and producing aspects, computers, video—everything that I'm picking up now I can definitely use later," says Francis.

John adds that all of Basement's instructors were onetime students. He also points out that members of successful bands—like Immortal/Epic act Funkdoobiest—are Basement alumni.

Struggling musicians benefit from Basement's programs by learning the technology and using the studio free of charge. Trinidadian steel drummer Garvin Blake, who performed on the P.M. Dawn single "Forever Damaged," is recording his upcoming album, "Belle Eau Road Blues," at Basement. The project, a calypso/jazz fusion album that showcases Blake's world-class steel drumming, also features bassist Bakkt Kumato, who toured with Paul Simon during his "Graceland" period; drummer Damon Duewhite, whose credits include Rachelle Ferrell and Harry Belafonte; and noted bass player Gene Turens.

Basement opened in the late '80s as a recording studio in the cellar of John's East Flatbush apartment. John and Augustin Hinkson, a medical student who shared a serious interest in music production, recognized the need for a technological center in Flatbush. In 1989, they solicited various manufacturers to contribute products, finally convinc-

ing Yamaha Corp. to participate.

"The relationship began with recognition that Yamaha was connected to the heart of the black community," says Yamaha senior VP Ron Raup. "It represented an opportunity to learn more about this growing

market that was responsible for American music, jazz—things of that nature."

Basement's success has been so dramatic that John is considering expanding the facility. "We're busting out at the seams," he says. "It

got to a point where people would come in and we'd ask, 'How did you know?'"

The word-of-mouth is spreading so quickly, Basement is barely able to keep up with demand. "Just recently people have been stopping me on the

street," says Ricky Roberts, an 18-year-old graphics instructor at Basement. "They see me with the Basement T-shirt on and ask me how can they take classes. The word is out that Basement is teaching technology, and they want to be down."



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WILSON BIO 'MADE FOR THESE TIMES'

(Continued from page 9)

will tie in with local cable companies, radio stations, and retailers to push the album and special. The promotion will also include a contest to win limited-edition posters that are being created to commemorate the album.

Douglas Zwick, Disney Channel senior VP, saw the documentary at Sundance and was so impressed that he decided to televise the film. "I love Disney's fall free preview. 'We're offering it then because the film is so powerful,'" he says. "It fits exactly what we like to do in terms of musical biographies by examining the musician's creative process."

By the documentary's final Disney airing on Oct. 1, MCA's marketing plan for the soundtrack will be in high gear. In September, MCA will launch its push to the college market by sponsoring a screening and Wilson performance during the CMJ convention in New York for select college programmers.

That will be followed by screenings of the film on hundreds of college campuses organized by distributor Northern Arts.

ALL IN THE FAMILY

College programmers will be served with the album, as well as a promotional CD single with "Love And Mercy" and "Do It Again," which features Carnie and Wendy Wilson singing with their father.

College radio seems like a natural place for Wilson, says Chris Douridas, music director at KCRW Santa Monica, Calif., a National Public Radio outlet as well as Santa Monica Community College's radio station.

"Brian's music is referenced in the current alternative college music scene," says Douridas. "A lot of young bands are paying tribute to Brian these days, like Velvet Crush. There's a 'cool quotient' attached to Brian Wilson."

To reach older fans, MCA is servicing the album and single to triple-A radio, which, according to consultant John Bradley, may be a hard sell.

"The Beach Boys are more of an oldie format. I'll be interested to hear how 'Do It Again' sounds with Carnie and Wendy on it, but [their band] Wilson Phillips wasn't a triple-A act either."

While Wilson's standing in music circles is legendary status, to many he is simply known as a member of the Beach Boys. Or as Bradley puts it, "Brian Wilson has a much greater reputation in the industry than with the general public."

To help push the film, triple-A stations in approximately 20 markets will give away tickets to private screenings.

THE SOUND OF MUSIC

The 70-minute documentary, shot over a two-month period last summer, was led by Was as a cost of approximately \$400,000. Without narration, the project attempted to explain why the term "tortured genius" is so often associated with Wilson; it does this via interviews with more than 24 participants, including Wilson, his brother Carl, his mother, Audrey, his ex-wife, Marilyn, and Carnie and Wendy, close friend Danny Hutton of Three Dog Night, and co-writer Van Dyke Parks.

The documentary also features comments on Wilson's music by several of the artists influenced by him, such as Tom Petty, David Byrne, Graham Nash, Steve Yars, Thurston Moore, Linda Ronstadt, and Lindsey Buckingham.

The film's many touching moments include Wilson reminiscing about hear-

ing the Four Freshmen in a record store listening booth and his attempts to pick out the band's songs on the piano, as well as Wendy and Carnie's tender, bittersweet description of their reconciliation with their father.

There are also harrowing recollections by Wilson of the beatings he suffered at the hands of his father and disapproval of his mother during his childhood. At one point, she says, "He was a happy kid. I don't know if he'll admit that today."

Of special interest to Wilson fans will be the theories offered by different participants as to why Wilson abandoned the "Smile" recordings in the '60s. Capitol has announced plans to release a "Smile" boxed set this fall (Billboard, Feb. 4).

BEACH BOYS ASCENT

Notably absent are the members of the Beach Boys (other than Carl), and any mention of Eugene Landy, the controversial psychologist who treated Wilson for several years and is now barred by court order from any contact with the band.

"I didn't feel competent to deal with that," says Was. "I'm not a psychiatrist. Also, I knew Landy. I was around at the time, and I saw him go crazy. But then, he wasn't just this evil guy who took over Brian. I know about music, and so this movie is about music."

The other Beach Boys declined to participate because of various lawsuits going on at the time of the filming. "One day, while we were working on this, Brian said he wanted to make a Beach Boys record," says Was. "They were in court, but I said, 'Let me take them.' I said they'd be better off forgetting their lawsuits and going back to work—I was sure that more money writing songs than what were in court."

Wilson's father was a vocal supporter. I got was that it had already gone too far and had to play itself out."

Beach Boy Mike Love won a song-writing credit split against Wilson, and the two have since begun working on other projects (Billboard, March 18).

The band's absence from the film does not bother Wilson in the least. "I actually think it was good for me to do something on my own with the boys off doing their thing," he says.

Wilson was originally opposed to the notion of making a documentary about his past. "I sounded like a little con- ball idea, you know, and not really something that I would like to do," he says. "I wasn't sure that doing old Beach Boys songs again was any great idea. But after a couple of months of meeting with Don and off, he convinced me that it would be really good."

Even after he consented, there were many filming that proved difficult for Wilson.

"I was scared out of my goddamn mind for a while there. Like when we went by my old house, you know, where I grew up, and the house was still there. My house was demolished for a freeway project, and it was just a weird trip to go back there and not see my house anymore."

Although, for many, the public perception of Wilson might be of a semi-functioning idiot savant (Was says, "You think he's going to sit at a piano and play, and the thing is, he isn't. It was confirmed that this is not the case."

"He doesn't need coddling. The day he did the interview at the piano talking to me about his father, he was in a good mood to do anything," says Was. "He's got the kind of life where if he doesn't want to do something, he just turns around and splits. But he knew I had a crew there, and he did it. In the area

of his life where I've needed him to deliver, he's had complete control and been as good as anyone I've ever worked with."

As for if he learned anything from watching the documentary, Wilson says, "I learned I shouldn't contort my face so much. My facial expressions... my eyes shouldn't look as crimped and closed, and my mouth shouldn't do that, that fighting off a scared feeling, you know, that's why I do it."

Was, with Wilson's veto power, picked the songs for the soundtrack and movie. "I thought, 'What would make for a great Brian Wilson concert?' I also tried to choose songs that illustrated what someone's talking about in the movie." Despite Was's request, Wilson refused to record the title track. "I don't like that particular tune for now," he says. "It was good in the mid-'60s, but for now, the darn thing doesn't fit me."

However, Wilson enjoyed revisiting some of the old tunes so much that he feels that some of the new versions—particularly those of "Caroline, No," "The Warmth of the Sun," and "Do It Again"—surpass the originals.

"The Warmth of the Sun" is very hard to sing [on his own], because his voice had undergone a big change," he says. "I couldn't get my throat to sound like I did, say, 30 years ago. Because of that, somebody might say, 'How can you be the same person that sang 'The Warmth of the Sun'?' and I couldn't tell anybody. Well, I smoked for 10 years."

One vocal imperfections give the project character, says Was. "I like that his voice is shaky. I don't care about a voice cracking. There are very vocal voices."

Was aware that the film and soundtrack may not have mass appeal. "I know the documentary isn't going to knock 'Die Hard III' out of the cineplex," he says, but adds that he made the "Smile" film and album to stand as testaments to a musical vision that cannot be destroyed. "In the end, this is a story of a guy with talent that runs so deep that it can't be killed," he says. "He's done everything, and people around him have done everything, to squelch it, and it just keeps popping up."

MERCURY PRIZE NOMS

(Continued from page 9)

significant critical stature since it was launched in 1992, when the Mercury prize went to Primal Scream's album "Screemadelic." Subsequent winners were Suede in 1993 and M People in 1994.

Here is the complete list of nominees, with their U.K. labels, in the order in which they were announced:

Oasis, "Definitely Maybe" (Creation).

James McMillan, "Seven Last Words From The Cross" (Catalyst/Beggars).

Leftfield, "Leftism" (Hard Hands/Columbia).

Elastica, "Elastica" (Deceptive).

Therapy, "Therapy" (4th & B'way/Interscope).

Van Morrison, "Days Like This" (Exile/Polydor).

PJ Harvey, "To Bring You My Love" (World Circuit).

Portishead, "Dummy" (Go Discs).

Guy Barker, "Into The Blue" (Verve).

Supersnans, "I Should Coco" (Parlophone).



Summer Rhythms. WQHT (Hot 97) New York's Summer Jam '95 brought out an all-star lineup including Cabaret, Total, Mahood Man, Shabba Ranks, Naughty By Nature, Soul For Real, and the Notorious B.I.G. Brandy is pictured meeting Hot 97 mid-day man Bugey backstage.

WQEW Says, 'Come To The Cabaret'

Listeners See Stars Perform At In-Station Concerts

■ BY CARRIE BORZILLO

LOS ANGELES—Adult standards WQEW New York gives its listeners a unique experience they can't find anywhere else in town.

Once a month, 12 listeners win a chance to sit in the station's studio during "The Stan Martin Show" for an intimate performance from such renowned artists as Tony Bennett, Mel Tormé, and Michael Feinstein.

"The Stan Martin Show," hosted by the station's VP and station manager, airs every Monday 3-7 p.m. and features live performances from three or four top-notch artists. On Saturdays, the best performances of previous weeks are aired on "WQEW Cabaret" from 6-7 p.m. This show is sponsored by a local bank.

Martin began inviting listeners as in-studio guests in June. In addition to the private concert, listeners tour the station, meet the artists, get autographs and pictures taken with the talent, eat some food, and take home station merchandise.

"To win an invitation, listeners must identify the artists played in a snippet of past performances aired on the station. This fits into the overall promotion strategy we have, which is to involve our listeners with our announcers as much as possible," says Stephanie Feuer, director of marketing and promotion at WQEW and classical sister station WQXR. "Our audience loves to do anything that involves the station and personalities."

"The most unique thing about this is it allows them that intimate cabaret experience—top-notch performers, bud vases, and all," she continues. "They never want to leave."

PROMOTIONS & MARKETING

Landing such high-caliber artists isn't such a hard task for WQEW. First of all, being in New York helps. Secondly, Martin's reputation in this end of the industry lures guests.

"Because Stan has been so involved in the format for so long, he is extremely well known and has tremendous connections," says Feuer.

Performing live in an intimate setting for hardcore fans is also "very exciting for the artists. We have a great room for them [to perform in] with great acoustics, they don't sit down anywhere anymore. I think they really enjoy the intimacy of what they're doing. It's something truly magical," says Martin.

In addition to Bennett, Tormé, and Feinstein, other guests have included Rosemary Clooney, Linda Ronstadt, Jimmy Webb, Nancy LaMot, and Les Paul. Upcoming guests include Liza

Modern Rock Fans Are Late Risers

Format Set Back By Lackluster A.M. Ratings

■ BY ERIC BOEHLERT

NEW YORK—In a year of rising expectations at San Diego's highest-rated stations, yet its morning show continued to lag far behind. That frustration led to the surprise move earlier this year of signing on classic rock magnet Howard Stern for mornings.

The fact that Stern—who at first glance seems to run smack into cutting edge, liberal minded, music intensive bastions—can now be heard on modern rock stations in six different markets leads some to believe that baffled programmers are throwing up their hands.

"People who never listened to the station before are now listening," says Halloran. (The programmer adds listeners receiving 100 angry E-mails from listeners when the announcement of Stern's arrival was made, but he insists ratings clearly indicate that more people have tuned into the station than have tuned out because of Stern.)

The Catch-22 for modern rock stations, and particularly for the new players in the genre, is that to date they have stacked much of their programming identity on delivering loads of new music.

But that new music focus was the easy part, says Fred Jacobs of McCabe Media, and now comes time to develop morning shows. And that, he warns, is "a pain in the ass," not to mention expensive.

In general, morning shows at more established modern rock players come closer to mirroring overall station rating performances. For instance, according to the winter Arbitron book, KRQO Los Angeles scored a 4.4 12-plus share from 6 a.m. to midnight and a 3.7 from 6-10 a.m.—day-morning.

At WHFS Washington, D.C., was 3.7/3.0, and KITS San Francisco was 3.2/2.5. In each case, the wake-up shows strike a balance between morning-tantrum banter and new music.

Those searching for early morning answers must decide what approach to take. Lots of modern rock stations have opted for a "more music in the mornings" approach (basically, midday-type shows from 6-10 a.m.). But as WJRR Orlando, Fla., music director Steve Robertson says, "It's been proven time and time again that 'more music in the mornings' just doesn't work."

"There's nothing compelling or habit-forming about that," adds Jacobs.

Modern rock stations that were content to deliver lots of hits in the morning the way they did during the rest of the day now have to get serious about mornings, says Jacobs. "We've put our [modern rock] stations on notice: As No. 2 [modern rock] stations drop in more market, a defining [competitive] issue will become mornings."

Bill Gamble, PD at WQXX (Q101) Chicago, insists that wacky morning music "retreads" just won't cut it at

sive, and creating our own team."

The station recently joined the elite ranks of San Diego's highest-rated stations, yet its morning show continued to lag far behind. That frustration led to the surprise move earlier this year of signing on classic rock magnet Howard Stern for mornings.

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modern rock, where savvy listeners are turned off by routine radio schtick. Q101 is a classic example of a hugely successful modern rock station at which the morning show languishes. In the station's 1995 Arbitron book, the station landed a 3.7 from 6 a.m. to midnight and a 2.8 in mornings. To combat the problem, the station recently unveiled its latest morning show, made up of two local musicians.

"You have to keep in mind who you're talking to," says WJRR's Robertson, who agrees that the format's audience is different. At the same time, he fears that some format programmers are too fearful of offending. "It's not like walking on glass," he says.

Jacobs, on the other hand, shies from the theory that modern rock listeners are unique and need to be won with morning shows that score at other formats.

In Orlando, WJRR broadcasts the syndicated talk-show Ray Robinson and Ron Diaz show in the mornings. Robertson concedes that the jocks, who get their start at album

"This Achilles' heel refuses to catch up with other modern rock dayparts"

rock, are not "the hippest," and that the station and the morning show, which draws older demos, are a perfect fit. But he adds, "as long as they continue to get numbers, they fit."

That drive for morning ratings at modern rock, which is no longer content to draw most of its station's listeners after 8 p.m., is at the heart of the current debate.

In order to become a major market player, "you better have a [legitimate] morning show," says Q101's Gamble. "Because you're not going to be No. 1 without it."

The fact that modern rock PDs are even thinking about being No. 1 illustrates the format's maturing. As for the fact that the format is marketing and morning shows, says Joel Folger, PD at KDGE Dallas. "Morning shows are the next logical area of concern for the format." Alan Smith, from similarly formatted KISF Kansas City, Mo., recently debated as KDGE's morning man.

Others debate and the morning shows coalesce, the format will become a runaway train that no one will be able to stop, says Folger. "It's just a matter of time."



Adult standards WQEW New York's station manager Stan Martin, standing at right, welcomes listeners into the studio once a month for a live cabaret performance. Composer/performer Jimmy Webb, standing at left, was a recent guest.

SPRING '95 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'94	'94	'94	'95	'95	Call	Format	'94	'94	'94	'95	'95

[illegible][illegible][illegible][illegible][illegible]

MTWTFSS	modems	2.3	2.4	2.5	2.0	1.8	KNOX	4-6pm sat	1.8	1.4	2.9	1.8	2.0
MTWTFSS	reg	1.4	1.5	1.2	1.3	1.8	KRML	top 40/rhythm	1.5	1.5	1.5	2.6	2.0
	BALTIMORE—(18)						KPUS-FM	M/T	1.3	—	—	2.1	1.7
MTWTFSS	country	7.5	8.2	10.9	8.1	8.9	KRLX	jazz/AC	1.8	1.0	1.9	1.7	1.8
							KSLR	country	1.6	1.7	2.5	1.3	1.8

[illegible]

Billboard FOR WEEK ENDING AUGUST 5, 1995

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

TW	WK	IN.	WKS ON CH.	TITLE LABEL & NUMBER//DISTRIBUTING LABEL	ARTIST
1	1	1	11	I'LL BE THERE FOR YOU GATEWAY RECORDS	★ ★ ★ NO. 1 ★ ★ ★ THE REMEDATORS <i>3 weeks at No. 1</i>
(2)	2	2	18	HAVE YOU EVER REALLY LOVED A WOMAN? MCA	◆ BRIAN ADAMS
(3)	3	5	7	COLORS OF THE WIND MCA	◆ VANESSA WILLIAMS
(4)	4	3	14	WATER RUNS DRY MERCURY 2039	◆ BOYZ II MEN
(5)	9	14	6	KISS FROM A ROSE ZTTROUS/REVENUE/HARBOR BROS.	◆ SEAL
6	5	4	26	KNOW COLUMBIA 77320	◆ DIIONNE FARRAR
7	7	7	24	I BELIEVE RCA 8470	◆ BLESSID UNION OF SOULS
8	8	8	16	LET HER TRY CAPRICORN	◆ HOOTIE & THE BLOWFISH
(9)	10	10	9	I CAN LOVE YOU LIKE THAT BUETTY DISTRIBUTION	◆ ALL-4 ONE
10	6	6	36	IN THE HOUSE OF STONE AND LIGHT MERCURY 2040	◆ MARTIN PAIN
(11)	14	22	9	RUN-AROUND RCA 7092	◆ BLUES TRAVELER
(12)	12	21	5	MADE IN HENDAL CAPRICORN/REVENUE	◆ ELTON JOHN
(13)	12	13	32	HOLD MY HAND MCA	◆ HOOTIE & THE BLOWFISH
14	11	9	22	BELIEVE ROCKSTAR GOLFBLOND	◆ ELTON JOHN
(15)	22	27	4	WALK ON THE SUN RCA ALBUM CLUB	◆ BRUCE HORSNEY
(16)	25	25	11	AS I LAY ME DOWN COLUMBIA 70791	★ ★ ★ AIRPOWER ★ ★ ★ ◆ SOPHIE B. HAWKINS
17	15	11	23	HOLD ON NORTON	◆ JAMIE WALTERS
18	18	19	32	TAKE A BOW MCA/RECORDS/DODGEMAN BROS.	◆ MADONNA
19	20	37	12	HOUSE OF LOVE RCA 1062	◆ AMY GRANT WITH VINCE GILL
20	19	17	40	GUY GOTTA BE SWE MUSIC 11551	◆ DES'REE
21	17	16	21	NO MORE "I LOVE YOU'S" ATLANTIC 1284	◆ ANNIE LENNON
22	21	20	11	BIG YELLOW TAXI NORTON	◆ AMY GRANT
23	16	13	30	LEAVE VIRGINIA ALONE WARNER BROS. 11847	◆ ROD STEWART
24	23	15	27	LEARN TO BE STILL OFTEN 4/84 M.I.D.	◆ ENGLES
25	24	23	10	TOTAL ECLIPSE OF THE HEART NORTON	◆ NICKI FRENCH
(26)	26	24	8	THIS Ain't A LOVE SONG NORTON	◆ RON JOVI
27	27	28	8	SOMEBODY'S CRYING NORTON 1287	◆ CHRIS ISAAC
(28)	29	30	5	KEEPER OF THE FLAME NORTON	MARTIN PAIN
(29)	36	38	3	DON'T WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
30	28	17	30	MY HEART FROM LOVING YOU RCA 1053	◆ ARDEN NEVILLE
(31)	37	—	?	I COULD FALL IN LOVE FOR LATIN AMERICA	SELENA
(32)	31	32	7	IT'S TOO CLOSE NORTON	◆ GLORIA ESTEFAN
33	35	35	4	REMEMBER ME THIS WAY MCA 33246	◆ JORDAN HALL
34	32	31	34	A STRONG ENOUGH RCA 071	◆ SHERYL CROW
(35)	36	—	?	CAN'T CRY ANYMORE RCA 0638	◆ SHERYL CROW
36	33	34	38	WHAT WOULD YOU SAY NORTON	◆ DAVE MATTHEWS BAND
37	33	33	24	UNTIL THE END OF TIME EVERETT/REVENUE/CAPRICORN	◆ FOREIGNER
(38)	NEW►	1	1	WATERFALS ATLANTIC 87133	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ ◆ TLC
(39)	39	39	4	SOMEONE TO LOVE TALB Y&B 778562/2 MCA	◆ DON B. FEATURING BAFFACE
40	40	36	25	YOU GOT IT ATLANTIC 87134	◆ BONNIE RAITT

* Tracks showing an increase in selections over the previous week, regardless of chart movement. Answer awarded to artist.

NOT ADULT CONTEMPORARY RECURRENT

NOT ADULT CONTEMPORARY RECURRENT

2	1	5	1	LOVE WILL KEEP US ALIVE ALBUM 007	◆ EAGLES
2	3	3	1	COME TO MY WINDOW ALBUM 084 078	◆ MELISSA L'HERGÉ
3	3	3	16	IF YOU GO EP 156/167EN	◆ JON SECADA
4	2	2	6	I'M THE ONLY ONE ALBUM 084	◆ MELISSA L'HERGÉ
4	5	4	18	WILD NIGHT ALBUM 050 138	◆ JOHN MELLENCAMP/M'SHELL NEEDECCOLLO
6	1	5	63	THE SIGN ALBUM 1.2653	◆ ACE OF BASE
7	7	7	22	ALL I WANNA DO ALBUM 0762	◆ SHERYL CROW
8	—	—	42	THE RIVER OF DREAMS COLUMBA 77096	◆ BILLY JOEL
9	10	—	38	FOUNT FOUNT ABOUT YOU ALBUM 076	◆ GIN BLOSSOMS
10	—	10	12	ALWAYS MERCURY 896 227	◆ BON JOVI

Recounts are titles which have now appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Leaving Billboard For Airplay Monitor; EZ Stations Offer Window To Internet

IT IS WITH MIXED emotions that I write my final VOX column. After six years at Billboard, I am moving to our sister radio publication Country Airplay Monitor as managing editor, effective Aug. 7.

Writing a column that has been the cornerstone of Billboard's radio coverage since 1949 is a daunting task. It has never been easy, but it also has never been a one-person job. I'd like to thank the members of the Billboard radio team—past and present—who have contributed so much, particularly Sean Ross, Eric Boehlert, Carrie Borzillo, Brett Atwood, Craig Rosen, and Doug Reece.

You can find me at the same New York number (212-686-0020) until the end of August. After Labor Day, I can be reached in Nashville at 615-321-4264.

The radio editor job at Billboard is new and comes highly recommended by its previous occupant. Anyone interested in applying for this New York-based gig should fax a resume and clips immediately to managing editor Ken Schlager at 212-686-0020.

In other news, EZ Communications has announced that all 21 of its stations will begin marketing themselves as Internet-access providers, with KMPS and KZOK Seattle leading the way. The stations will charge listeners for start-up and monthly user fees but will supply the software free of charge. Internet marketing sales and advertising plans will become part of each station's sales efforts. Also, each EZ station will develop a full-service home page providing listeners with playlists, weather, sports, community calendars, and real-time audio.

EZ has retained Fairfax, VA-based Intervox Communications to help with management and marketing services.

PROGRAMMING: KLSX TO TALK

Nothing could be confirmed at press time, but rumors were all over the streets of Los Angeles that classic rock KLSX will flip to all-talk format targeted at a younger audience. Current morning man Howard Stern would reportedly anchor a lineup that could include professional celebrity Kathy Kuehlin.

Michael Martin is upped from assistant PD/midnight to PDMD at KVLZ/KYLZ (Wild 107) San Francisco. Also, AFD Karen Yamamoto exits local sister station KSMO and has not been replaced.

Lawrence Gregory Jones, PD/morn-

ing man at WMDJ Washington, D.C., has finalized his deal to do mornings at KMJQ Houston, replacing Tony Richards, who exits. Radio One's Terri Avera is overseeing programming at WMDJ in the interim.

Troy Smith has been upped from MD to PD at WFNX Boston, replacing Kurt M. Thomas, now at Arista. Also,



by Phyllis Stark
with reports by Eric Boehlert
and Douglas Reese

Todd Wilkinson is upped from production director to the newly created AFD position, and Laurie Gail is upped from assistant MD to MD.

Russ Mottola is out as PD of WPRE Long Island, N.Y., and the Underground Network. The network will phase out the "Underground" handle, which GM Dan Zako says has "caused some confusion among listeners," and will be in a more mainstream modern rock direction.

WIOQ (Q102) Philadelphia is returning to a rhythmic sound after one year as a mainstream top 40 outlet.

WQUL (Hot 97.5) Atlanta changes calls to WHYA.

Rick Walker returns to KDKO Denver as PDMD/night job, replacing J.J. Prince, who remains in middays.

KNCX Riverside, Calif., interim operations manager Chuck Summers has been named PD, while Dwight Arnold, formerly promotion director at XHRM San Francisco, is named marketing and music director. The OM position, last held by Steve Hoffman, has been eliminated.

Former KFBC Sacramento, Calif., news director Rick Van Cise moves into the vacant PD/ND spot at full-service AC KOMO Seattle. KOMO OM Bob Dunlop had been handling PD duties.

Former North Broadcasting executive Bob Laurence has been named PD at KGBY Sacramento, Calif., replacing Robert John, now at KLTH/KCMTV-PK Kansas City. Mo. Laurence was most recently VP of media research for Analysis Research in San Diego.

WYKS Pittsburgh flips from hard rock to modern rock, according to the M. Street Journal.

Kevin King, OM at WCUC-AM-FM/WAKB Greenville, S.C., will be in mid-August in what he describes as an "amicable resignation." Also, WCUC-AM will evolve from traditional country to N/T over the next few months.

Paul Orr, PD of WWCW Fort Myers, Fla., is the new PD at WSSL Greenville, S.C., replacing Lloyd Ford, now at WTHR Charlotte, N.C.

"Bansan" Brad Farnsworth from KMTZ Tulsa, Okla., is the new PD at cross-town KCKI. He replaces Chris Kelly, now with Taylor Satellite Radio.

KYKX (the End) Tuscon, Ariz., has applied for the calls KKKD for its new modern rock format.

WBZZ Toledo, Ohio, OM/PD Michael Lueck exits to program KBBB/KCTE Billings, Mont. WKIS (104) Johnson City, Tenn., flips from classic rock to modern rock-leaning top 40.

KMLE Wichita, Kan., which recently flipped from adult to mainstream R&B, is now heading toward top 40 rhythm, according to PD Greg Williams. Former WPGC-FM Washington, D.C., PD Bob Mitchell is consulting. Shaun R. is upped from programming assistant to MD.

The AFD and afternoon drive spots at KJMY Des Moines, Iowa, are open following the departure of R.W. Smith for the PD job at WEEZ Wausau, Wis. Becky White, PD/midday host at ABC Radio Networks' Country Coast To Coast format, is upped to OM in format programming at 101.1 The Next's country OM, Mark Edwards, adds PD duties.

Linda O'Brien, formerly programming assistant at KSCS Dallas, joins the format for middays.

PEOPLE: BARRY GETS CREATIVE

WBLB New York's Clay Barry, producer of Hal Jackson's "Sunday Classics" show, is upped to creative director at the station.

WWIN-FM Baltimore MD/night host Chris Reynolds exits. PD Terri Avera adds music duties.

WHITZ (2100) midday host Human Nature exits to pursue programming opportunities.

WGHT (Hot 97) New York weekend rock Scoop is upped to overdrive, replacing Paco Lopez, who exits. Scoop leaves his position as director of rap promotion at Tommy Boy Records.

World's oldest, a specialty show host, KSTZ-Las Vegas afternoon job MC Strayze adds AFD duties. Mojo arrives from WBSS Atlantic City, N.J., as MD/night job and will use the name Mojo Wright.

WYKS Pittsburgh exits his position as national affiliate marketing director/country at Premiere Radio Networks over philosophical differences. She can be reached at 201-867-7887.

WYVD's Jaymes Shares A Love For Nashville Trips, On-Air Work

SEVERAL YEARS AGO, WYVD Lynchburg, Va., PD Kenny Shelton unofficially appointed assistant PD/music director Robbyn Jaymes as the country station's ambassador to Nashville. It is a role she has relished ever since.

Jaymes not only travels to Nashville for business, she spends her vacations there and volunteered her time last year to serve in the prestigious role of agenda committee chairwoman for the Country Radio Seminar, a job that took her to Music City more frequently than before.

But if there is one thing Jaymes loves even more than her trips to Nashville, it's being on the air every weekday afternoon.

"It's the best part of my job," she says. "Being on the radio is [like] life. It's just a constant challenge...I really love the music, and my favorite thing to do is share a college song."

Jaymes got her college degree in television, but says, "Once I got on the radio, I was hooked."

Part of the reason is the feedback she gets from what she describes as the station's "fiercely devoted" listeners, even when that feedback occasionally comes in the form of a backhanded compliment. She recalls one listener saying to her at an event, "I've been listening to you for 10 years, since you was bad."

In exchange for that kind of loyalty, WYVD gives back to the audience with its strong community involvement. "This happens spontaneously—not just because we know we're supposed to be community-minded," Jaymes says. "The air staff just works from the heart."

Among the station's biggest community events are the "raise-a-foot" food collection and the annual radiothon for St. Jude's Children's Hospital in Memphis.

Musically, WYVD is heavily contemporary and current/recurrent based, but regularly mixes in an oldie from as far back as 12 years ago. "We feature one classic every other hour, but it has to be a stand-out classic song," Jaymes says.

The station's audience makes it easier to stay on top of musical tastes, according to Jaymes. "I keep my ear to the ground so much that I know what the listeners are, they are not afraid to tell you in this market."

Jaymes also says that the station has been very open on personality radio, by "letting people do what they talk to the audience and be the personality they are."

That strategy pays off in the Arbitrons, where WYVD is consistently No. 1.

Here's a recent afternoon hour: Brett Atkins, "That Ain't My Truck"; Larri White, "That's How You Know"; Alan Jackson, "I Don't Even Know Your Name"; Reba McEntire, "Take It Back"; Diamond Rio, "Finish What We Started"; Martina McBride, "My Baby Loves Me"; Alabama, "Born Country"; Vince Gill, "You Better Think Twice"; Wade Hayes, "Don't Stop"; Trisha Yearwood, "Wrong Side Of Memphis"; Tracy Brandy, "Walking To Jerusalem"; Rick Trevino, "Robbie Ann Mason"; Clint Black, "One Emotion"; Doug Stone, "In A Different Light"; and Mary Chapin Carpenter, "House Of Cards."

Shelton, Jaymes says, "is a great support to me and has been so encouraging." Nevertheless, her ultimate ambition is to program a station somewhere, something astoundingly few women are doing in country radio.

"There are only a handful of women [programmers] out there," she says. "When you can only think of that handful of names, it's very concerning."

"It's my goal to make a difference with the old boys' network," adds Jaymes.

It's optimistic about her chances, and as an example of how the tide is turning in country, cites the change at Nashville label promotion staffs from an all-male club to nearly half women. A Cincinnati native, Jaymes has been with WYVD for nearly 12 years. She started there in the Saturday overnight shift, eventually working her way up to full-time overnights, then nights, middays, and afternoons. She became MD in 1987 and earned assistant PD status in 1990.

In addition to her duties at WYVD, Jaymes has been hosting a weekly country music entertainment report during the 5 p.m. news of the local NBC-TV affiliate for the last three years.

Benchmark Communications purchased the station from a small, family-owned company in January. Initially, Jaymes was concerned about the ownership change, but she now says that the Benchmark management has proven supportive. In fact, Benchmark has made a bigger investment in the Lynchburg/Roanoke, Va., market by agreeing to acquire WYVD-AM-FM's sister station, WYVD-FM, as a joint venture with agreement partner, WJLN, from LIS Broadcasting for \$5.8 million.

PHYLLIS STARK

newslines...

BRUCE BLEVINS has been named GM of Shanrock Broadcasting's four San Francisco stations, KNEW, KSN, KABL, and KBOG. The former KMLX Phoenix GM assumed interim GM duties at those stations last week (Vox JE, Billboard, July 29). He replaces Julie Kahn at KNEW/KSAN and Eddie Esemann at KABL/KBGG.

STATION SALES: WLHT/WGRD-AM-FM Grand Rapids, Mich., and WBCX/WEXX/WELL-AM-FM Battle Creek, Mich., from Liggett Broadcasting Corp. to Patterson Broadcasting for an undisclosed price.

HOT 100 SINGLES SPOTLIGHT

by Jerry McKenna



'DREAMING OF YOU' IS BITTERSWEET HIT FOR SELENA

(Continued from page 1)

With retailers throughout the U.S. scrambling to replenish stock, many store executives say that Anglo customers are buying "Dreaming Of You."

"It's selling at some of our stores that really don't sell Latin music," says Behl. Still, manager of purchasing at the 58-unit Sissy's chain in Miami.

Debra Villalobos, Latin music buyer at the 347-unit Warehouse Entertainment web in Torrance, Calif., says she is surprised by the interest of Anglo buyers in the record.

"I had some stores run out of the album that I didn't think would run out, because they normally don't sell that much product at all," says Villalobos. Like other retailers, Villalobos reports that cassette sales are outpacing CD sales, thus far. "It's really so success assured," says Behl. "We're now beginning to see a bump at radio, as well. Two of the album's top tracks—"Tú Sólo Tú" and "I Could Fall In Love"—are No. 1 and No. 3, respectively.

"I could Fall In Love" is the second-most popular record at KISS-FM Los Angeles. Station music director Tracy Austin says that the top-40 outlet was rotating Selena's former Latino chart-topper, "Fotos Y Recuerdos," before "I Could Fall In Love."

"We've been getting a lot of requests," says Austin. "The Anglo section of the community seems to like this song. It seems to be a mass appeal."

In addition, "I Could Fall In Love" is breaking in Kansas City, Mo., Oklahoma City, Miami, and Boston, where WKXS-FM PD John Ivey says that "after the first play we had about 10 requests. It sounds like a No. 1 record to me."

LONG-RANGE INFLUENCE

Predictably, executives at EMI Records and EMI Latin are elated with the out-of-the-box prosperity of "Dreaming Of You." However, both the president/CEO of EMI Records, David Sigeron, and the president of EMI Latin, Jose Behar, stress the long-range influence that Selena will have on the market as opposed to the expanding sales potential of "Dreaming Of You."

"This is a crossover move that may be realized not just by Selena, but also for a whole new wave of artists," says Sigeron, noting that Spanish-language albums by Gloria Estefan and Linda Ronstadt have helped "soften up America's linguistic chauvinism. This is one more piece of that process."

Sigeron and Behar are planning the marketing and promotion plans for "Dreaming Of You" in mid-April.

"The idea," says Behar, "was to create a retrospective package that would enable fans to appreciate the music that made her popular, as well as introduce them to new Spanish- and English-language music that would have taken her into the future."

The 15-song set features four English-language songs that were to be included on Selena's English-language debut, two new Spanish-language tracks, a Spanish-English duet with David Byrne. Rounding out the balance of the record are several of Selena's No. 1 Latin hits, including a reggae cover of "Billie Jean Bop."

Among the noted producers, songwriters, and recording artists who appear on the album are Keith Thomas, who wrote and produced the leadoff single, "I Could Fall In Love," Diane Warren, Frankie Gable, Tom Snow, and Full Force; Selena's brother, producer/songwriter A.B. Quintanilla III; the Barrio



Boyz; mariachi producer Tony Hernandez; and K.C. Porter, keynote speaker at Billboard's recent International Latin Music Conference. Highly regarded designer Margo Chase produced the artwork for the album jacket and merchandising materials.

While the two EMI labels were preparing the release of the album, public relations firm Rogers & Cowan was keeping Selena's name on the media burner—and in back of the minds of potential customers.

In May, People magazine published a 76-page commemorative issue on Selena that sold more than 600,000 copies. One month later, People ran another high-profile story on Selena, as did Good Housekeeping magazine. Throughout June and July, numerous networks and cable channels broadcast stories about Selena.

Both EMI companies earmarked more than \$500,000 apiece to set up "Dreaming Of You" at retail via addition and positioning packages. EMI Latin complemented the retail thrust with a massive Spanish-language radio and television initiative that began two weeks before the album's release date.

"It was an aggressive retail cam-

paign," says Sigeron, "primarily into stores without a strong Hispanic consumer profile that might pre-decide that the record wasn't for their audience. The money we spent was to make the consumer aware of the record, not to hype a bunch of units."

Fearful that "I Could Fall In Love" would cannibalize sales of the album among Anglo buyers, Sigeron decided not to issue the single as a commercial release. The titular follow-up single will be available commercially.

EMI brass expect domestic sales and radio activity generated by "Dreaming Of You" to reverberate beyond the U.S. In Mexico, where 140,000 units of "Dreaming Of You" has been shipped, EMI Music Mexico president Mario Ruiz reports that he already has received reorders from Monterrey, Guadalajara, and Tijuana.

Adam Sexton, VP international, EMI Records, says that "Dreaming Of You" will be released Aug. 14 in Germany, with most of the rest of Europe putting out the record later in the month or in September. Similarly, Japan and other Asian countries are set to ship the record within the next two months.

Sexton says the album's European and Asian release was delayed "because if we had gone simultaneously, the main focus would have been her tragedy, not her music."

Selena's tragedy, however, could again come under the microscope in the not-so-distant future. Under current negotiation is a forthcoming biopic of Selena, scheduled for release in 1994. In addition, notes Behar, there is still enough previously unreleased material recorded by Selena to make another album or two. "Given the way the public has embraced this record, it all indicates that maybe next year there will be a follow-up album, as well as a soundtrack," says Behar.



Fun In The Sun. Shown at the Reggae Sunsplash '95 World Tour show in West Palm Beach, Fla., from left, are Durac Music artist Alinda Beldine, whose new album is "The Lion In Me"; Cerdelia Marley Booker, mother of Bob Marley; and Loose Cannon/Island Records artist Bujar Barlow, whose new album is "The Snitch." The Reggae Sunsplash '95 World Tour is presented by Durac Music.

ARISTA BREAKS A RECORD by holding down the top three positions on the Hot 100 for the fifth consecutive week (see Chart Beat, page 108). The composition of the top three will very likely change next week. It is safe to assume that "Waterfalls" by TLC (LaFace/Arista) will hold onto the top for a sixth week, since it is so far ahead of the competition in combined airplay and sales points. However, both "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.) and "Boombastic" by Shaggy (Virgin) continue to show tremendous growth and could easily land in the top three. At No. 4, "Kiss" is the biggest airplay point gainer—and overall gainer—on the entire Hot 100. "Boombastic" easily earns a bullet as the biggest sales gainer and third-biggest overall gainer on the chart, but was pushed back from No. 4 to No. 5 because "Kiss" gained even more and jumped over it.

WITHIN THE TOP 20 are three additional titles that are among this week's greatest gainers. At No. 6 is "I Can Love Like That" by All-4-One (Bibb/Atlantic). It moves 7-4 on the Hot 100 Airplay chart and is the second-biggest airplay gainer on the chart. At No. 9 is "Colors Of The Wind" by Vanessa Williams (Hollywood). It moves 21-11 on the Hot 100 Singles Sales chart and is the third-biggest sales gainer on the chart. The second-biggest overall point gainer on the chart—and also second in sales gains—is "He's Mine" by MokenStet (Outburst/RAL/Island).

AWARD WINNERS: This week's Greatest Gainer/Airplay Award goes to "Can't Cry Anymore" by Sheryl Crow (A&M) at No. 38. It moves 41-34 on the Hot 100 Airplay chart and is already top 10 at 14 monitored stations, including KYSR Los Angeles, where it is No. 6. The Greatest Gainer/Singles award goes to "Sugar Hill" by AZ (EMI) at No. 41. At radio, it's breaking on the East Coast, where it is No. 74 at WPGC Washington, D.C., and No. 94 at WQHT (Hot 97) New York. The runner-up for the sales award is "You Used To Love Me" by Faith (Bad Boy/Arista). It regains a bullet on the Hot 100 at No. 35 primarily because of a sales increase generated from R&B and rhythm-crossover radio play. "Love Me" is up to No. 7 on the Hot R&B Singles chart.

THE HOT SHOT DEBUT at No. 35 is "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic). It is already No. 14 on the airplay chart, with more than 75% of the Hot 100 points coming from radio. It is currently top five at 14 monitored stations, including WJZM Cleveland, where it is No. 1. The second-highest debut this week at No. 51, is "Carnival" by Natalie Merchant (Elektra/EGG). "Carnival" is particularly popular at modern rock radio and is belted at No. 12 on the Modern Rock Tracks chart. It is top five at six stations, including KWOJ Sacramento, Calif., where it is No. 1. Debuting at No. 79 is another modern rock success story, "Hey Man, Nice Shot" by Filter (Reprise). This Cleveland-based act is receiving top five play at four stations, including WBUR Providence, R.I., where it is No. 2. Also new to the chart are country group Perfect Stranger at No. 82 with "You Have The Right To Remain Silent" (Curb), Vytche, whose single "Warm Summer Days (Island) is already No. 84 at KMKV Kansas City, Mo.; and Pure Soul, entering at No. 92 with "We Must Be In Love" (Steps/Interscope).

BUBBLING UNDER... HOT 100 SINGLES

WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1 5 7	MISSING	THE NOTORIOUS B.I.G. (A&M)
2 1	LET'S GET ALONG	THE NOTORIOUS B.I.G. (A&M)
3 9 2	KEEPER OF THE FLAME	NATIE ASH (MCA)
4 6 4	JEREMY	JIM JONES (EPIC)
5 7 3	WALKING TO JERUSALEM	THE NOTORIOUS B.I.G. (A&M)
6 1	HEAVEN	SOULS OF MICHIGAN (A&M)
7 2 7	IMMORTALITY	THE NOTORIOUS B.I.G. (A&M)
8 1	DAUGHTER	THE NOTORIOUS B.I.G. (A&M)
9 8 2	HERE FOR YOU	THE NOTORIOUS B.I.G. (A&M)
10 16	THE MANY WAYS	THE NOTORIOUS B.I.G. (A&M)
11 12	SEND ME ON MY WAY	THE NOTORIOUS B.I.G. (A&M)
12 15	ROUND AROUND	THE NOTORIOUS B.I.G. (A&M)
13 11	FALLIN' IN LOVE	THE NOTORIOUS B.I.G. (A&M)

Bubbling Under titles start at position 25 under No. 100 which have not yet charted.

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POS	THIS WEEK	WEEKS ON CHART	WKS. AGO	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK
48	46	46	7	HUMAN NATURE DAVID N. BELL (DAVID N. BELL)	✦ MADONNA (C) 1991 SONY MUSIC INC.	1
50	44	44	7	SPRINKLE ME DAVID N. BELL (DAVID N. BELL)	✦ E-40 (FEATURING SUGA T. MCRAK) (C) 1991 SONY MUSIC INC.	1
51	NEW	1		CARNIVAL N. ACHARD (N. ACHARD)	✦ NATALIE MERCANT (C) 1991 EILETTA 641 3310	1
52	57	67	5	ROLL TO ME D. COLEMAN (D. COLEMAN)	✦ DEL AMITRI (C) 1991 MCA	1
54	54	65	4	WINE IN ENGLAND D. COLEMAN (D. COLEMAN)	✦ ELTON JOHN (C) 1991 MCA	1
54	62	36	8	MY LOVE IS FOR REAL J. L. BROWN (J. L. BROWN)	✦ PAULA ABRAHAM (C) 1991 MCA	1
55	60	73	6	THE BOMBA (THESE SONGS FALL INTO MY MIND) L. KIDWELL (L. KIDWELL)	✦ THE BOMBAS (C) 1991 MCA	1
56	52	37	6	CAN'T YOU SEE FROM NEW JERSEY DRIVE? D. COLEMAN (D. COLEMAN)	✦ TOTAL FET (C) 1991 MCA	1
57	55	51	17	CRAZE LYON (FROM "JASON'S LYRIC") D. COLEMAN (D. COLEMAN)	✦ BRIAN KNIGHT (C) 1991 MCA	1
59	53	71	62	I WANNA B WITH U D. COLEMAN (D. COLEMAN)	✦ RUN FACTORY (C) 1991 MCA	1
59	58	49	17	L.I.E. D. COLEMAN (D. COLEMAN)	✦ ALJES (C) 1991 MCA	1
60	62	62	1	FREAK ME BABY D. COLEMAN (D. COLEMAN)	✦ O.S. IN CAT FET (C) 1991 MCA	1
61	61	67	8	YOU BRING ME JOY! LOVE YOU D. COLEMAN (D. COLEMAN)	✦ MARY J. BLIGE (C) 1991 MCA	1
62	64	59	11	I WANNA LOVE LIKE THAT D. COLEMAN (D. COLEMAN)	✦ TONY THOMPSON (C) 1991 MCA	1
63	65	89	4	I CAN'T TELL YOU WHY D. COLEMAN (D. COLEMAN)	✦ BROWNSTONE (C) 1991 MCA	1
64	63	54	10	LEAVE VIRGINIA ALONE D. COLEMAN (D. COLEMAN)	✦ ROD STEWART (C) 1991 MCA	1
65	66	71	5	SO IN LOVE WITH YOU D. COLEMAN (D. COLEMAN)	✦ J. V. V. (C) 1991 MCA	1
66	63	63	12	SHINY SHINY 1A D. COLEMAN (D. COLEMAN)	✦ Q. DIRT (C) 1991 MCA	1
67	67	76	8	BIG YELLOW TAXI D. COLEMAN (D. COLEMAN)	✦ AMY GRANT (C) 1991 MCA	1
68	68	76	4	MY UP AND DOWN D. COLEMAN (D. COLEMAN)	✦ ADINA HOWARD (C) 1991 MCA	1
69	72	68	13	BABY BABY D. COLEMAN (D. COLEMAN)	✦ M. J. BLIGE (C) 1991 MCA	1
70	77	94	6	TAKE YOUR LOVE TO THE RIGHT D. COLEMAN (D. COLEMAN)	✦ EASTWICK (C) 1991 MCA	1
70	81	84	9	FOR LIFE D. COLEMAN (D. COLEMAN)	✦ MACK 10 (C) 1991 MCA	1
72	74	68	13	WHEN YOU SAY SOMETHING AT ALL D. COLEMAN (D. COLEMAN)	✦ ALISON KRAUSS & UNION STATION (C) 1991 MCA	1
73	70	61	10	I SAW YOU DANCING D. COLEMAN (D. COLEMAN)	✦ YAKI DA (C) 1991 MCA	1
74	76	72	13	FROGGY STYLE D. COLEMAN (D. COLEMAN)	✦ HUTTIN' NYCE (C) 1991 MCA	1
75	75	77	20	CAN'T STOP LOVIN' YOU D. COLEMAN (D. COLEMAN)	✦ VAN HALEN (C) 1991 MCA	1
76	79	80	6	SURVIVAL OF THE FITTEST D. COLEMAN (D. COLEMAN)	✦ MURDER (C) 1991 MCA	1
77	73	78	11	SICK OF MYSELF D. COLEMAN (D. COLEMAN)	✦ MATTHEW SWEET (C) 1991 MCA	1
78	87	85	3	STUTTER D. COLEMAN (D. COLEMAN)	✦ ELASTICA (C) 1991 MCA	1
79	NEW	1		HEY MAN, NICE SHOT D. COLEMAN (D. COLEMAN)	✦ FILTER (C) 1991 MCA	1
80	83	86	5	REMEMBER ME THIS WAY (FROM "CASPER") D. COLEMAN (D. COLEMAN)	✦ JORDAN HALE (C) 1991 MCA	1
81	NEW	1		PULL UP TO THE BUMPER D. COLEMAN (D. COLEMAN)	✦ PATRA (C) 1991 MCA	1
82	NEW	1		YOU HAVE THE RIGHT TO REMAIN SILENT D. COLEMAN (D. COLEMAN)	✦ PERFECT STRANGER (C) 1991 MCA	1
83	80	70	20	ASK OF YOU (FROM "HIGHER LEARNING") D. COLEMAN (D. COLEMAN)	✦ RAPHAEL SAAO (C) 1991 MCA	1
84	88	67	7	MINI BLOWN D. COLEMAN (D. COLEMAN)	✦ SMOOTH (C) 1991 MCA	1
85	78	66	17	GIVE IT 2 U D. COLEMAN (D. COLEMAN)	✦ DA BRAT (C) 1991 MCA	1
86	86	90	5	DIED IN YOUR ARMS D. COLEMAN (D. COLEMAN)	✦ INTONATION FEATURING JOE (C) 1991 MCA	1
87	89	69	15	THE I.N.C. RIDE D. COLEMAN (D. COLEMAN)	✦ MASTA ACE INCORPORATED (C) 1991 MCA	1
88	NEW	1		LET ME BE THE ONE D. COLEMAN (D. COLEMAN)	✦ BLESSIO UNION OF SOULS (C) 1991 MCA	1
89	95	99	3	TONIGHT IS THE NIGHT D. COLEMAN (D. COLEMAN)	✦ LE CLIC (C) 1991 MCA	1
90	NEW	1		WARM SUMMER DAZE D. COLEMAN (D. COLEMAN)	✦ VYBE (C) 1991 MCA	1
91	90	90	19	CONNECTION D. COLEMAN (D. COLEMAN)	✦ ELASTICA (C) 1991 MCA	1
92	NEW	1		WE MUST BE IN LOVE D. COLEMAN (D. COLEMAN)	✦ PURE SOUL (C) 1991 MCA	1
94	94	100	4	HOW DEEP IS YOUR LOVE D. COLEMAN (D. COLEMAN)	✦ PORTRAIT (C) 1991 MCA	1
97	97	99	1	WONDERFUL D. COLEMAN (D. COLEMAN)	✦ ADINA HOWARD (C) 1991 MCA	1
98	92	93	15	GAYZYY D. COLEMAN (D. COLEMAN)	✦ BROWNSTONE (C) 1991 MCA	1
99	96	96	1	I LIKE IT IF WANNA BE WHERE YOU ARE D. COLEMAN (D. COLEMAN)	✦ GRAND PUBA (C) 1991 MCA	1
100	93	93	2	VOW D. COLEMAN (D. COLEMAN)	✦ GARBAGE (C) 1991 MCA	1
100	95	99	2	WE MUST BE IN LOVE D. COLEMAN (D. COLEMAN)	✦ JUI RAMOZE (C) 1991 MCA	1
100	93	93	15	I KISSED A GIRL D. COLEMAN (D. COLEMAN)	✦ JILL SOBBLE (C) 1991 MCA	1
100	100	93	15	STRANGE CIRCUMSTANCES D. COLEMAN (D. COLEMAN)	✦ R.E.M. (C) 1991 MCA	1

Records with the greatest airplay and sales gain this week. ♦ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Chasing number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (CC) CD maxi-single availability. © 1995, Billboard/SPi Communications

A&M SOUNDTRACK PLANTS HOPES WITH THE GIN BLOSSOMS

(Continued from page 1)

Evand Dando. Dando's track features Liv Tyler, the film's star and daughter of Aerosmith's Steven Tyler, on backing vocals.

The film, described as "Breakfast Club" meets "Reality Bites" and distributed by Warner Bros., chronicles a day in the life of six distinctly different teenagers employed by a small-town mom-and-pop record store. The group attempts to save the store from a corporate takeover.

The film opens in more than 1,250 theaters Sept. 22.

Allan Moyle ("Pump Up The Volume") directed the movie, which features wall-to-wall music and such philosophical discussions as the merits of Primus vs. Black Flag.

The long-awaited Gin Blossoms song, "I'll Hear It From You," which is the first single and video from the soundtrack, debuted at No. 27 on Modern Rock Tracks.

It marks the first new music from the Gin Blossoms in three years. The band's half-length debut album,

"New Miserable Experience," has sold more than 2.1 million copies, according to SoundScan. It also spawned two top 40 singles on the Hot 100 Singles chart with "Hey Jealousia" and "Found Out About You." The latter reached No. 1 on Modern Rock Tracks.

The soundtrack also features four of A&M's up-and-coming acts: Innocence Mission, Age Hangers, Lustre, and Drill. Drill is the first band signed to producer Rick Wake's new A&M-distributed label, DVS. In addition, previously released tracks by Edwyn Collins and the Meites are included on the soundtrack.

Rounding out the set are the unsigned acts Martinis, featuring Ex-Pisties Joey Santiago and Dave Lovering. Please, whose track is produced by ex-Talking Head and Live producer Jerry Harrison; and New York-based singer/songwriter Coyote Stars, who has a role in the movie and whose track is produced by Daniel Lanois.

"Our [first] goal on a project like this is to open the picture with a top 20 single, which we hope we'll have with Gin Blossoms," says Mitchell Leib, senior VP of music at New Regency, the film's music supervisor, and co-executive producer of the soundtrack.

"Secondly, we hope to have an up-and-coming band have a hit, and thirdly, to break and develop new artists," he says.

If the first week at radio of "I'll Hear It From You" is any indication, Leib will likely get at least one of his wishes.

"This is a record everyone will [play]," says Bill Giamile, PD at modern rock WKQX (Q101) Chicago. "And, it looks like a very cool soundtrack with Innocence Mission and Edwyn Collins."

Adds Lisa Worden, music director at modern rock KROQ Los Angeles, "It sounds like a total hit." In order to land the Gin Blossoms track, Leib says he had to move the soundtrack from its original home, TAG/Atlantic, to A&M.

"Because there are so many other alternative soundtracks out there, we had a tough time finding an 'A' single," says Leib. "I was chasing the Gin Blossoms for a while—A&M was interested, but they didn't want to lend them to us. The only way to get them was to move it to A&M. [TAG president] Craig Kallman and [Atlantic GM/West Coast division and senior VP] Jolene Cherry are such professionals. They understood the situation I was in and the demands I had on this project."

In addition to the Gin Blossoms track, Leib says he wanted one unsigned talent in an effort to possibly break a new band, à la Lisa Loeb.

In August 1994, Loeb, then unsigned, hit No. 1 on the Hot 100 singles chart with "Stay (I Missed You)" from "Reality Bites," and then signed with Geffen instead of RCA, the label that released the single and soundtrack.

Ly Tyler's mother, BeBe Buell, brought Shivers to the attention of New Regency. The singer/songwriter appears in the film as Beeko, a struggling musician who works at Empire Records. Shivers performs his song in the movie.

Leib says he originally wanted Greg Day's Billie Joe for that role, but touring demands made that impossible.

Martinis were brought to the soundtrack via Karen Glauber of Hits magazine, a music consultant for the movie. Please was found by Bob Kneikman, line music supervisor of the film, by "fishing through the Internet specifically for another

act," says Leib.

If Martinis, Please, or Shivers does take off, A&M won't suffer the blow that RCA did when it lost Loeb to Geffen.

"We don't want to put ourselves in the Lisa Loeb situation," says Jonathan McHugh, director of film music at A&M and co-executive producer of the soundtrack. "If one blows up, we can sign the band. The deals were done that way. You can't let yourself be left out in the lurch like that."

At press time, there were no plans to release any of the three unsigned bands' tracks as singles. However, McHugh says it's not out of the question. "If one establishes itself at radio, we'll make sure we service the market with it," he says.

The second single from the soundtrack is Collins' "Like You," which is already garnering album rock and modern rock airplay via its Bar/None album "Gorgeous George," released July 18. The single and video are being serviced by A&M, which will release the track as a commercial single. No in-store date has been set yet.

"It's a beautiful situation with Edwyn," says Mike Regan, A&M director of product development. "We'll have two successful songs out before [Empire Records'] comes out."

"The third single is Age Hangers' 'I Don't Wanna Live Today,' from their A&M debut, "Ultra Sound" due Sept. 12. The song will be serviced to radio in early September.

Regan says the label is coordinat-

ing with New Regency screenings involving radio in the top 60 markets and tie-ins with retail outlets to get off close to the movie's opening.

"You don't often luck out by getting a movie about a record store, so we plan to take full advantage of that," says Regan. "Our first phase is to market this as a great compilation of alternative artists and build excitement for the movie. Phase two, as we get closer to the movie, is to promote the screenings and giveaways."

Meanwhile, approximately 1,500 copies of the album are being serviced to press and retail in a paper record store bag that says, "Empire Records. Open all night."

A World Wide Web site on the Internet is being designed to help promote the soundtrack and movie.

In addition to the 15 tracks on the album, there are 60-plus bits of music in the movie, including snippets of songs by such artists as the Poster Children, Suicidal Tendencies, AC/DC, Dire Straits, Throwing Muses, NOFX, Sugar, Sybil Van, the Cruel Sea, Dishwalla, Noah Stenoche and Quicksand.

Bob Bell, new-release buyer at the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says the soundtrack will likely do well at retail.

"There is a lot of competition in alternative-leaning soundtracks," he says. "But, the Gin Blossoms song will absolutely be a hit at alternative radio and triple-A, particularly since it's been a long time since their last one... This is a soundtrack people will want to own."

SONY TO ELIMINATE AT LEAST 50 JOBS

(Continued from page 6)

100, although Sony stands by its original number.

The cuts at the company's New York, Los Angeles, and Nashville offices will include posts in A&R, publicity, distribution, and finance.

At the same time, "some fairly big-name people will be brought in in various capacities," according to another Sony source. However, the Sony spokeswoman reiterated that, as Sony Music Distribution president COO Tommy Motola told Hillboard last week, neither Columbia Records Group chairman Don Ienner nor Epic Records president Richard Griffiths is leaving his post.

The changes are understood to affect both the Columbia and Epic labels. Sony would not comment on speculation that reissue label Legacy is also part of the planned restructuring.

According to rankings compiled by

SoundScan, Sony Music Distribution's share of the U.S. market slipped to 13.4% for the first half of 1995, from 16% for the same period last year (Billboard, July 22). As a result, Sony has dropped to fourth place among U.S. distributors for the first half last year. It was the No. 3 distributor for the first half.

On the Billboard 200 this week, only two Sony acts, Michael Jackson and Soul Asylum, are represented in the top 20; both artists slipped on the chart this week.

A source calls the planned layoffs a result of "typical business peaks and valleys. I bet once the labels are hot again, those positions will be refilled."

This story was prepared by Leroy Flick, Melinda Newman, and Susan Rosen in New York and Craig Rosen in Los Angeles.

K-TEL MUSIC, VID SECTIONS TO SELL

(Continued from page 6)

leases; ColdForth, urban compilations; Dominion, rerecorded masters; Era, classic reissues; Ktel, adult contemporary; Ktel, compilations; Ktel-Latin, compilations; Ktel-Latin, children's; Nouva, an eclectic mix of spoken word, world beat, and punk compilations; and Smartie Pants, children's.

The company also handles a number of distributed labels.

Ktel-International will remain a publicly held, Nasdaq-listed company, sell-

ing such consumer products as the Vego-Matte through direct marketing. Chairman Philip Kieves will continue as head of the firm.

The deal, which has been approved by the board, is expected to close before the end of the year, subject to ratification by shareholders and the securing of financing. The company terms the acquisition a management buyout; it is financed primarily with borrowed money, it would also be a leveraged buyout.

HSN FOUNDER BUYS MOR MUSIC TV

(Continued from page 6)

ing an online presence. "Nothing is out of the question," he adds.

MOR viewers will notice a change almost immediately. The channel plans to introduce a bevy of live programming beginning in late August; at first, the programming will be generated in a makeshift studio at MOR's current St. Petersburg, Fla., headquarters, and it will then relocate to the Nashville facility, according to Greg Pai, executive VP and CFO at Speer, who previously held those posts at MOR.

"MOR is soft-sell programming today," Speer says. "We will be putting in much more interactivity—more verbal communication between potential customers and the new show hosts, or retail jockeys. The programming we are planning is out of MOR's capabilities right now, but once we get situated in Nashville, anything is possible."

After MOR relocates to Nashville, executives will consider spinning it into genre-specific channels focusing on, for example, country and rock, Pai says. "MOR is it today would remain the anchor channel. But because MOR means so many different things to our viewers, we can delve into different areas," he says, adding that the multiplexing model is "something we dreamed of doing."

The purchase of InTouch, which manufactures the iStation listening stations found in retail stores, would fit best with Speer's plans to launch a music sampling and retail service on the Internet, according to Speer, who declined to give details because the deal is not yet final.

Assistance in preparing this story was provided by Ed Christman in New York.

"Take Your Time (DO IT RIGHT)"



From the full length album *Take Your Time* Produced by 30 Seconds to Mars © 1995 HMC Music. All Rights Reserved.

SOS RECORDS 78 DISTRIBUTION

**FOR WEEK ENDING
AUGUST 5, 1995**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION		
♦♦♦ 24220R (10.06.17.5) 1 week in 1 ♦♦♦													
1	NEW	1	SELENA	DREAMING OF YOU	1	53	41	62	OFFSPRING	EPICUM 80422P (18.06.15.5) ■	SMASH	4	
2	NEW	1	JODECI	THE SHOW, THE AFTER PARTY, THE HOTEL	2	54	48	35	SOUL FOR REAL	UPTOWN 11252MCA (18.06.15.5) ■	CANDY RAIN	23	
3		1	HOOTIE & THE BLOWFISH	CRACKED REAR VIEW	2	55	52	52	VAN MORRISON	POLYGRAM 82732MCA (10.06.15.5) ■	DAYS LIKE THIS	33	
4	3	3	TLC	CRAZYSEXCOOL	3	58	48	44	LORRIE MORRISON	JWA 6650R (10.06.15.5) ■	GREATEST HITS	63	
5	2	1	SOULSTRACK	POCAPHANTS	3	57	43	—	BUSHYBARK HILL	44P-40T 40230TPT (10.06.15.5) ■	PHANTOM OF THE RAPPA	43	
6	5	8	SHANIA TWAIN	THE WOMAN IN ME	6	55	45	6	PAULA ABDOU	CAPTIVE 40525VORON (10.06.15.5) ■	HEAD OVER HEELS	18	
7	5	5	SOULSTRACK	BATMAN FOREVER	1	59	43	60	SOUNTRACK	WALTY DORT 60858 (10.06.17.5) ■	THE LION KING	1	
8	4	2	MICHAEL JACKSON	HISTORY. PAST, PRESENT AND FUTURE BOOK 1	1	60	53	42	BRANDY	ATLANTIC 62619MCA (10.06.15.5) ■	BRANDY	1	
9	7	6	LIVE	THROWING COPPER	1	61	43	77	WEEZER	EPC 24029GEPFEN (10.06.15.5) ■	WEEZER	1	
♦♦♦ GREATEST GAINER ♦♦♦													
10	14	30	ALANIS MORISSETTE	JAGGED LITTLE PILL	10	62	51	42	PHISH	ELECTRA 77760SD (14.06.15.5) ■	A LIVE ONE	1	
11	8	10	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY	5	63	71	6	SKEE-LAD SUNSHINE	75446CDOTI BROS. (19.06.15.5) ■	I WISH	63	
12	9	10	BLUES TRAVELER	FOUR	9	64	62	63	3	FILTER REPERE	45644WARRER BROS. (10.06.15.5) ■	SHORT BUS	3
13	11	11	LIVE ZOMBIE	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	14	65	67	50	JIFF FOXFORTH	WARRNER BROS. 45214 (10.06.15.5) ■	YOU MIGHT BE A REDNECK IF ...	36	
14	NEW	1	JEFF COOPER	GAMES REDNECKS PLAY	14	66	74	25	SPONCE	WORK 57800COLUMBIA (10.05.15.5) ■	ROTTING PINATA	57	
15	12	14	BOYZ II MEN	HITS	1	67	NEW	1	BETTE MIDLER	ATLANTIC 83823J (10.06.15.5) ■	BETTE OF ROSES	67	
16	10	8	NATALIE BROOKS	TIGERLILY	13	68	NEW	1	BRUCE HORNISBY	MCA 6564M (10.06.15.5) ■	HOT HOUSE	68	
17	13	15	DAVE MATTHEWS BAND	UNDER THE TABLE AND DREAMING	1	69	61	37	ALISSA HERTSBERG	ELKS 844660 (10.06.15.5) ■	YES I AM	15	
18	15	17	SOUL SLEAZER	LET YOUR DIM LIGHT SHINE	6	70	57	58	PEARL JAM	EPC 66900P (10.06.15.5) ■	VITALITY	1	
19	21	22	BUSH	SIXTEEN STONE	17	71	NEW	1	GURU CHIRCHA	34250SD (10.06.15.5) ■	JAZZMATAZ VOL. II NEW REALITY	71	
20	20	13	MONTTELL JORDAN	THIS IS HOW WE DO IT	12	72	59	46	SOUNTRACK CAST	LIVE DORCE 40574 (10.06.15.5) ■	POCAPHANTS SING-ALONG (EP)	61	
21	26	21	BON JOVI	THESE DAYS	9	73	54	55	NINE INCH NAILS	NOTHING/INTERSCOPE 936J (10.06.15.5) ■	FURTHER DOWN THE SPIRAL (EP)	21	
22	26	28	THE REMBRANDTS	THE PUNCH BOWL	6	74	80	72	HOLE	EPC 24031GEPFEN (10.06.15.5) ■	LIVE THROUGH THIS	52	
23	24	20	LUNIZ	OPERATION STACKOLA	20	75	56	54	BRUCE SPRINGSTEEN	COLUMBIA 6704P (10.06.15.5) ■	GREATEST HITS	1	
24	22	18	XSCAPE	OFF THE HOOK	25	76	67	61	TIM MCGRAW	CUB 7269 (19.06.15.5) ■	NOT A MOMENT TOO SOON	1	
25	NEW	1	PRIMUS	TALES FROM THE PUNCH BOWL	6	77	68	49	SOUNTRACK	MCA 11103P (10.06.15.5) ■	PULP FICTION	21	
26	17	12	NEIL YOUNG REPRISSE	MIRROR BALL	5	78	58	53	BJORK	ELECTRA 61740SD (10.06.15.5) ■	POST	32	
27	32	50	SEAL	SEAL	20	79	62	39	BOB SEGER & THE SILVER BULLET BAND	CAPTIV 5024P (10.06.15.5) ■	GREATEST HITS	8	
28	19	16	PINK FLOYD	PULSE	1	80	76	72	3	D'ANGELO	BM 3362P (19.06.15.5) ■	BROWN SUGAR	72
29	23	29	COLLECTIVE SOUL	COLLECTIVE SOUL	23	81	72	71	3	NRVANA	WALTY DORT 6277-GETTEN (10.06.15.5) ■	MTV UNPLUGGED IN NEW YORK	1
30	37	38	THE CRANBERRIES	NO NEED TO ARGUE	6	82	65	64	7	ROO STEWART	WARRNER BROS. 45867 (10.06.15.5) ■	SPANNER IN THE WORKS	35
31	29	34	EAGLES	HELL FREEZES OVER	7	83	73	65	14	SOUNTRACK	AM 54035P (10.06.15.5) ■	DON JUAN DEMARCO	61
32	24	37	ALL-4-ONE	THE MUSIC SPEAKS	27	84	88	63	15	REBA MCENTIRE	MCA 1094M (10.06.15.5) ■	READ MY MIND	2
33	24	19	SOUNTRACK	FRIDAY	1	85	78	26	26	VAN HALEN	WARRNER BROS. 45760P (10.06.15.5) ■	BALANCE	1
34	31	37	ALISON KRAUSS	HOW THAT I'VE FOUND YOU: A COLLECTION	13	86	69	59	29	TRACY BYRD	MCA 10991 (10.06.15.5) ■	NO ORDINARY MAN	30
35	31	37	MONICA	MISS THANG	36	87	82	79	3	JON B.	YUN YOUNG MUSIC 66435P (10.05.15.5) ■	BONAFIDE	75
36	NEW	1	FOO FIGHTERS	FOO FIGHTERS	23	88	92	100	14	RUSTED ROOT	KAPHELE 8237P (19.06.15.5) ■	WHEN I WAKE	88
37	25	31	REAL MCCOY	ANOTHER NIGHT	13	89	74	69	72	NINE INCH NAILS	NOTHING/INTERSCOPE 936J (10.06.15.5) ■	THE DOWNWARD SPIRAL	21
38	33	25	2PAC	ME AGAINST THE WORLD	1	90	NEW	1	1	MEDAGETH	CAPTIV 3362P (11.06.02) ■	HIDDEN TREASURES (EP)	96
39	NEW	1	AFTER 7	REFLECTIONS	40	91	70	67	13	MOBB DEEP	EPIC 66480P-VCA (19.06.15.5) ■	THE INFAMOUS	18
40	36	33	ANNIE LENNOX	MEDUSA	11	92	104	118	18	SELENA	EMI 147H 2880S (18.06.15.5) ■	AMOR PROHIBITO	29
41	34	33	CHRIS ISAK	FOREVER BLUE	31	93	86	95	26	METALLICA	ELECTRA 6111P (19.06.15.5) ■	METALLICA	1
42	35	31	REAL MCCOY	ANOTHER NIGHT	13	94	79	78	38	TOM PETTY	A WARRNER BROS. 45799P (10.06.15.5) ■	WILDFLOWERS	8
43	38	40	GREEN DAY	DOOKIE	2	95	75	94	14	AARON NEVILLE	AM 54309P (10.06.15.5) ■	TATTOOED HEART	64
44	39	40	SOUNTRACK	FORREST GUMP	2	96	81	74	34	MARY J. BLIGE	UPTOWN 111MCA (10.06.15.5) ■	MY LIFE	7
45	37	38	MACK 10	MACK 10	33	97	89	83	33	YANNI	PRIVATE MUSIC 82116 (10.06.15.5) ■	LIVE AT THE ACROPOLIS	5
46	38	41	SMYRL CROW	TUESDAY NIGHT MUSIC CLUB	3	98	84	87	38	MADONNA	MARCELOUSE 45787WARRER BROS. (10.06.15.5) ■	BEDTIME STORIES	3
47	39	47	THE NOTORIOUS B.I.G.	READY TO DIE	15	99	79	56	8	SOUNTRACK	MARFAGO 4581WARRER BROS. (10.06.15.5) ■	THE BRIDGES OF MADISON COUNTY	47
48	40	42	BETTER THAN EZRA	DELUXE	40	100	83	82	18	ELTON JOHN	AMC 82618RELAND (10.06.15.5) ■	MADE IN ENGLAND	13
49	41	45	TRACY BYRD	LOVE LESSONS	5	101	NEW	1	1	CYNDI LAUPER	EPC 66102 (10.06.15.5) ■	12 DEADLY CYSNS. AND THEN SOME	10
50	42	—	SHAGGY	BOOMBASTIC	42	102	98	138	43	BROOKS & DUNN	A WRESTA (19.06.15.5) ■	WAITIN' ON SUNDOWN	19
51	43	46	GREEN DAY	DOOKIE	2	103	51	68	19	E-40	SOK WOT IF 45549P (10.06.15.5) ■	IN A MAJOR WAY	13
52	44	47	SOUNTRACK	FORREST GUMP	2	104	91	93	3	SOUTH CIRCLE	LUVE 153P/REPERE (19.06.15.5) ■	ANTHONY DIV ANTHIA BALLA	10
53	45	49	THE NOTORIOUS B.I.G.	READY TO DIE	15	105	NEW	1	1	SOUNTRACK	CAPTIV 3017 (10.06.15.5) ■	CLUELESS	10
54	46	49	SMYRL CROW	TUESDAY NIGHT MUSIC CLUB	3	106	90	90	4	SOUNTRACK	MCA 11241 (10.06.17.5) ■	APOLLO 13	90
55	47	45	THE NOTORIOUS B.I.G.	READY TO DIE	15	107	97	98	28	BROWNSTONE	MU 57670P (10.06.15.5) ■	FROM THE BOTTOM UP	28

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated a numeral followed by the symbol. * Asterisk indicates if RIAA is available. Most late prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked G, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates highest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. ● indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			ALBUM & HIGHLIGHTING (BUBBLING UNDER) (SUGGESTED LIST PRICE, U.S. \$) (EQUIVALENT FOR CASSETTE)		
108	85	73	21 ADAM HAWKINS ■ MEGALOMANIA ■ 175 (95/15/15)	YOU WANNA RIDE?	39
109	101	104	56 ALAN JACKSON ■ ARTIST 12759 (10/15/15/15)	WHO I AM	5
110	96	96	9 SOUNDTRACK (LONDON 42425 (10/15/15/15))	BR/VEHANCE	59
111	87	30	34 DES'REE ■ 500 MUSIC 61/20 (95/15/15)	I AIN'T MOVIN'	27
112	95	81	17 OL' DIRT BASTARD ■ ELECTRA 135/20 (95/15/15)	RETURN TO THE 36 CHAMBERS	7
113	90	84	5 DUFF FOREST ■ 500 MUSIC 67/15 (95/15/15)	BOHEMIE	62
114	99	16	5 GRAND PUB ■ ELECTRA 6151 (10/15/15/15)	2000	48
115	108	108	16 BLESSIO UNION OF SOULS ■ CUB 31/30 (10/15/15/15)	HOME	25
116	110	101	4 BONE THUGS-N-HARMONY ■ RPT/335 555-5247 (95/15/15)	CREEPIN ON AH COME UP (EP)	12
117	106	103	83 TOM PETTY & THE HEARTBREAKERS ■ KAMA 10913 (10/15/15/15)	GREATEST HITS	5
118	105	108	108 PEARL JAM ■ EPIC 47857 (10/15/15/15)	TEN	2
119	128	—	2 PERFECT STRANGER ■ YOU HAVE THE RIGHT TO REMAIN SILENT	119	
120	103	151	44 TRACY LAWRENCE ■ ATLANTIC 62566 (10/15/15/15)	I SEE IT NOW	28
121	102	117	140 KENNY G ■ ARTIST 18546 (10/15/15/15)	BREATHLESS	2
122	102	99	40 TRAVIS TRITT ■ WARNER BROS. 40602 (10/15/15/15)	THE FEET FALL & BULLETPROOF	20
123	111	109	19 MAD SEASON ■ COLUMBIA 67551 (05/15/15/15)	ABOVE	24
124	113	102	37 SADE ■ EPIC 66689 (01/15/15/15)	BEST OF SADE	5
125	116	107	45 ABBA ■ POLYDOR 517007 (10/15/15/15)	GOLD	63
126	120	127	194 NIRVANA ■ DGC 24055 (10/15/15/15)	NEVERMIND	1
127	122	129	9 SOUNDTRACK ■ 24506 (95/15/15/15)	AUGUST & EVERYTHING AFTER	4
128	100	91	18 ROADCRACKER ■ MONK 47000 (10/15/15/15)	BAO BOYS	24
129	111	121	40 BO JONES ■ MCA/UMG 52562 (10/15/15/15)	CROSS ROAD	6
130	125	137	30 AEROSMITH ■ GEFEN 24716 (10/15/15/15)	BIG BOYS	8
131	124	146	75 SARAH MCCLACHLAN ■ 124 (95/15/15/15)	FUMBLING TOWARDS ECSTASY	59
132	129	142	43 R.E.M. ■ WARNER BROS. 62749 (10/15/15/15)	MONSTER	1
133	117	110	9 BOB MARLEY & THE WAILERS ■ TUFF GUNP 24133 (10/15/15/15)	NATURAL MYSTIC	67
134	RE-ENTRY	4	JOHN OENVER ■ LEGACY 407100 (10/15/15/15)	WILDFIRE CONCERT	134
135	114	97	36 METHOD MAN ■ 40 JIVE/JAMAICA 135 (10/15/15/15)	TICAL	4
136	130	143	108 THE CRANBERRIES ■ 500 MUSIC 57556 (95/15/15/15)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
137	119	119	119 ELASTICA ■ DGC 24729 (95/15/15/15)	ELASTICA	66
138	125	123	47 ACE OF BASE ■ ARTIST 18740 (10/15/15/15)	THE SIGN	1
139	133	144	140 QUEEN ■ 500 MUSIC 61269 (10/15/15/15)	GREATEST HITS	11
140	127	121	5 GEORGE JONES AND TAMMY WYNETTE ■ KAMA 12748 (10/15/15/15)	ONE	117
141	129	140	22 SOUNDTRACK ■ KAMA 66523 (05/15/15/15)	QUMB AND BUMB	62
142	138	163	3 MOKENSTEF OUTRISTRIAL 70734 (10/15/15/15)	AZZ IZZ	138
143	155	191	12 RICKI TREVINO ■ 500 MUSIC 67/15 (95/15/15)	LOOKING FOR THE LIGHT	121
144	135	133	89 CELINE DION ■ 500 MUSIC 57556 (95/15/15/15)	THE COLOUR OF MY LOVE	4
145	143	141	89 CANDLEBOX ■ MCA/UMG 52562 (10/15/15/15)	CANDLEBOX	7
146	147	96	5 CANDLEBOX ■ ARTIST 127749 (10/15/15/15)	MIGHTY MORPHAN POWER RANGERS	98
147	131	130	139 MATTHEW SEAN ■ 200 13891 (10/15/15/15)	TIL SHILSH	145
148	NEW	1	1 BUJU BANTON ■ LOOSE CONCEPT 4311 (10/15/15/15)	THE SHILOH	148
149	123	129	9 DWIGHT YOAKAM ■ REFUGE 43921 (10/15/15/15)	OWHIT LIVE	56
150	134	147	71 BLACKHAWK ■ ARTIST 18756 (10/15/15/15)	BLACKHAWK	58
151	137	147	59 STONE TEMPLE PILATES ■ ARTIST 62007 (10/15/15/15)	PURPLE	1
152	147	137	283 OCEAN ■ LONDON 42425 (10/15/15/15)	PHANTOM OF THE OPERA HIGHLIGHTS	46
153	150	185	4 HUN ■ KAMA 66717 (05/15/15/15)	YOU'D PREFER AN ASTRONAUT	150

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST [ALBUM & NUMBER]DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
154	139	126	40 GLORIA ESTEFAN * A EPIC 64202 (10/10 96 US 96)	HOLD ME, THRILL ME, KISS ME	9
159	140	175	37 GEORGE STRAIT * A MCA 11092 (10/10/15 US)	LE/D ON	26
158	118	120	20 JOHN TESH * C GTS 4579 (9/10/1 4 US)	LIVE AT RED ROCKS	54
157	153	156	20 ERIC CLAPTON [ROBERTA 32711/MCA] (10/10 96 US)	THE CREAM OF ERIC CLAPTON	80
151	156	155	231 ENIGMA * A COLUMBIA 66274/ARNO (9/11/12 US)	MMXXC A.D.	5
159	126	111	4 TOM THOMPSON [JOHN 2190/WEARNER] (10/5, 10/10/15 US)	SEXSY/TION/L	9
116	132	126	16 VARIOUS ARTISTS * COLUMBIA 67273/ARNO (10/10 96 US)	ENCINOUM: A TRIBUTE TO LEE ZEPPELIN	11
161	144	134	14 VARIOUS ARTISTS [HOMOSEXUALITY 4277/WEARNER] ONICE MAX U.S.A. VOL. 3		71
162	142	116	14 VARIOUS ARTISTS [CLASSIC OSNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 62565 (10/10/15 US)]		95
163	151	124	46 BOYZ II * HP 101 6901 (9/10/15 US 96)	NINETEEN NINETY QJAO	59
164	149	137	42 BARRY WHITE A A&M 5401 (5/10 10/15 US 96)	THE ICON IS LOVE	20
155	166	184	63 SOUNTRACKE A MEDIONET/4253/WEARNER (9/15/15 US 96)	DAZED AND CONFUSED 70	59
166	148	149	43 ALABAMA * RCA 66410 (10/15/15 US)	GREATEST HITS III	56
167	141	106	21 VARIOUS ARTISTS FEAT. LEBO M * CUBBY 60271 (10/10/15 US 96)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
168	146	136	7 C-DO [RICK 7337 (9/10/14 US)]	TALES FROM THE CRYPT	99
169	158	165	72 JOHN GRAMER * A A&M 5401/98 (10/10/15 US 96)	SUPERUNKNOWN	1
170	164	180	78 JOHN MICHAEL MONTGOMERY * A ATLANTIC 620599 (10/10/15 US 96)	KICKIN' IT UP	1
171	154	150	52 JOE DUFFIE A EPIC 64337 (10/10 96 US 15)	THIRD ROCK FROM THE SUN	53
172	136	96	11 VARIOUS ARTISTS * 40 ARTISTS AND A MILE 11243/MCA (10/15/16 US)	TALES FROM THE MOO	16
173	170	—	2 ZIGGY MARLEY AND THE MELODY MAKERS * LONDON 610552 (10/10/15 US 96)	FREE LIKE WE WANT 2	178
174	163	—	27 WADDE HAYES COLUMBIA 66412 (10/15/15 US 96)	OLD ENOUGH TO KNOW BETTER	99
175	171	166	16 GIPSY KINGS COLUMBIA 72956/MCA (10/10/15 US)	THE BEST OF GIPSY KINGS	10
176	165	113	19 KUT KLOSE WEA/STARS 41606 (10/10 96 US 15)	SURENREX	66
177	173	169	18 DIVA * [REPERE 327/WEARNER] (9/15, 10/10/15 US)	SHEPHERD MOONS	17
178	162	152	34 KIRK FRANKLIN AND THE FAMILY * GOSPEL CENTRIC 371 (15/10/15 US 96)	KIRK FRANKLIN AND THE FAMILY	58
179	152	114	4 SPECIAL ED [PROFILE 13483 (10/10 96 US 16)]	REVELATIONS	107
180	176	176	67 ALL-4-ONE * A RITZ/STANLEY 65046/MCA (10/10/15 US)	ALL-4-ONE 7	7
181	159	194	43 CLAY WALKER * A GANT 74569 (10/10 96 US 15)	IF I COULD MAKE A LIVING	42
182	177	198	26 SLAWY BROWN C COLUMBIA 66410 (10/10/15 US 96)	GREATEST HITS 1990-1995	14
183	RE-ENTRY	21	POINTRYCK * [ARISTA 13874 (10/10/15 US 96)]	BOYS ON THE SIDE	17
184	155	139	6 SENTHWAVE [EPIC/ARNO 66437 (10/10 96 US 15)]	ABOUT TIME	96
185	159	177	5 CONFEDERATE RAILROAD [ATLANTIC 62774/MCA (10/10/15 US 96)]	WHEN AND WHERE	152
186	174	170	72 THE MAYNARDS * A MCA 10963 (9/10/15 US 96)	WHAT A CRYING SHAME	54
187	167	154	7 CORONA [ELKTONA 611 3632 (10/10 96 US 15)]	RHYTHM OF THE NIGHT	154
188	RE-ENTRY	—	3 TRIPPING DAVIS * COLUMBIA 66412 (10/10/15 US 96)	I AM AN ELASTIC FIRECRACKER	183
189	162	—	18 JOHN BERRY [CAPitol 6184/WEARNER 25495 (10/10/15 US 96)]	STANDING ON THE EDGE	69
190	168	156	45 COLLIN RAYE * A COLUMBIA 65352 (9/10/15 US 96)	EXTREMES	73
191	178	179	49 MARIAH CAREY * A COLUMBIA 66410 (10/10/15 US 96)	MUSIC BOX	1
192	180	174	48 ANY GRANT * A A&M 54230 (10/10 96 US 16)	HOUSE OF LOVE	13
193	161	159	23 TRISHA YERGAN * A MCA 11201 (10/10/15 US 96)	THINKIN' ABOUT YOU	28
194	179	172	59 BEASTIE BOYS * [CAPitol 71899* (10/10/15 US 96)]	ILL COMMUNICATION	1
195	196	190	37 STING * A&M 5401/97 (10/10 96 US 15)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
196	191	192	87 REBA MCKENTREE * A MCA 10506 (10/10/15 US 96)	GREATEST HITS VOLUME TWO	26
197	RE-ENTRY	64	BRYAN ADAMS * A A&M 5401/72 (10/10/15 US 96)	SO FAR SO GOOD	5
198	NEW ►	1	SOUNTRACKE [ALAN 35272/RCA (10/10/16 US)]	NINE MONTHS	198
199	157	115	3 FUNKOBONNETT [HOMERULES/ATLANTIC STREET 6308R/EPIC (9/10 96 US 15)]	BROTROS OOBIE	115
200	187	180	SOUNTRACKE * A COLUMBIA 18099 (10/10/15 US 96)	THE BOOGYARD	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

Alvin Martinsson	10	Sade	124	Friday	34	W/ Helen Mirren	5
Naughty by Nature	44	Blackstreet	180	The New King	55	VARIOUS ARTISTS	
Blackstreet	95	Ray J	186	MyA's Mightyest Power Rangers	146	Various Artists Featuring Little M	6
Blackstreet	78, 89	Sam Brown	187	Blackstreet	196	Blackstreet	101
Blackstreet	81, 82, 83	Sam Brown & The Power Bullet Band	188	Blackstreet	197	Blackstreet	102
Blackstreet	84, 85	Shade	189	Blackstreet	198	Blackstreet	103
Blackstreet	86	Shade	190	Blackstreet	199	Blackstreet	104
Blackstreet	87	Shade	191	Blackstreet	200	Blackstreet	105
Blackstreet	88	Shade	192	Blackstreet	201	Blackstreet	106
Blackstreet	89	Shade	193	Blackstreet	202	Blackstreet	107
Blackstreet	90	Shade	194	Blackstreet	203	Blackstreet	108
Blackstreet	91	Shade	195	Blackstreet	204	Blackstreet	109
Blackstreet	92	Shade	196	Blackstreet	205	Blackstreet	110
Blackstreet	93	Shade	197	Blackstreet	206	Blackstreet	111
Blackstreet	94	Shade	198	Blackstreet	207	Blackstreet	112
Blackstreet	95	Shade	199	Blackstreet	208	Blackstreet	113
Blackstreet	96	Shade	200	Blackstreet	209	Blackstreet	114
Blackstreet	97	Shade	201	Blackstreet	210	Blackstreet	115
Blackstreet	98	Shade	202	Blackstreet	211	Blackstreet	116
Blackstreet	99	Shade	203	Blackstreet	212	Blackstreet	117
Blackstreet	100	Shade	204	Blackstreet	213	Blackstreet	118
Blackstreet	101	Shade	205	Blackstreet	214	Blackstreet	119
Blackstreet	102	Shade	206	Blackstreet	215	Blackstreet	120
Blackstreet	103	Shade	207	Blackstreet	216	Blackstreet	121
Blackstreet	104	Shade	208	Blackstreet	217	Blackstreet	122
Blackstreet	105	Shade	209	Blackstreet	218	Blackstreet	123
Blackstreet	106	Shade	210	Blackstreet	219	Blackstreet	124
Blackstreet	107	Shade	211	Blackstreet	220	Blackstreet	125
Blackstreet	108	Shade	212	Blackstreet	221	Blackstreet	126
Blackstreet	109	Shade	213	Blackstreet	222	Blackstreet	127
Blackstreet	110	Shade	214	Blackstreet	223	Blackstreet	128
Blackstreet	111	Shade	215	Blackstreet	224	Blackstreet	129
Blackstreet	112	Shade	216	Blackstreet	225	Blackstreet	130
Blackstreet	113	Shade	217	Blackstreet	226	Blackstreet	131
Blackstreet	114	Shade	218	Blackstreet	227	Blackstreet	132
Blackstreet	115	Shade	219	Blackstreet	228	Blackstreet	133
Blackstreet	116	Shade	220	Blackstreet	229	Blackstreet	134
Blackstreet	117	Shade	221	Blackstreet	230	Blackstreet	135
Blackstreet	118	Shade	222	Blackstreet	231	Blackstreet	136
Blackstreet	119	Shade	223	Blackstreet	232	Blackstreet	137
Blackstreet	120	Shade	224	Blackstreet	233	Blackstreet	138
Blackstreet	121	Shade	225	Blackstreet	234	Blackstreet	139
Blackstreet	122	Shade	226	Blackstreet	235	Blackstreet	140
Blackstreet	123	Shade	227	Blackstreet	236	Blackstreet	141
Blackstreet	124	Shade	228	Blackstreet	237	Blackstreet	142
Blackstreet	125	Shade	229	Blackstreet	238	Blackstreet	143
Blackstreet	126	Shade	230	Blackstreet	239	Blackstreet	144
Blackstreet	127	Shade	231	Blackstreet	240	Blackstreet	145
Blackstreet	128	Shade	232	Blackstreet	241	Blackstreet	146
Blackstreet	129	Shade	233	Blackstreet	242	Blackstreet	147
Blackstreet	130	Shade	234	Blackstreet	243	Blackstreet	148
Blackstreet	131	Shade	235	Blackstreet	244	Blackstreet	149
Blackstreet	132	Shade	236	Blackstreet	245	Blackstreet	150
Blackstreet	133	Shade	237	Blackstreet	246	Blackstreet	151
Blackstreet	134	Shade	238	Blackstreet	247	Blackstreet	152
Blackstreet	135	Shade	239	Blackstreet	248	Blackstreet	153
Blackstreet	136	Shade	240	Blackstreet	249	Blackstreet	154
Blackstreet	137	Shade	241	Blackstreet	250	Blackstreet	155
Blackstreet	138	Shade	242	Blackstreet	251	Blackstreet	156
Blackstreet	139	Shade	243	Blackstreet	252	Blackstreet	157
Blackstreet	140	Shade	244	Blackstreet	253	Blackstreet	158
Blackstreet	141	Shade	245	Blackstreet	254	Blackstreet	159
Blackstreet	142	Shade	246	Blackstreet	255	Blackstreet	160
Blackstreet	143	Shade	247	Blackstreet	256	Blackstreet	161
Blackstreet	144	Shade	248	Blackstreet	257	Blackstreet	162
Blackstreet	145	Shade	249	Blackstreet	258	Blackstreet	163
Blackstreet	146	Shade	250	Blackstreet	259	Blackstreet	164
Blackstreet	147	Shade	251	Blackstreet	260	Blackstreet	165
Blackstreet	148	Shade	252	Blackstreet	261	Blackstreet	166
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Blackstreet	150	Shade	254	Blackstreet	263	Blackstreet	168
Blackstreet	151	Shade	255	Blackstreet	264	Blackstreet	169
Blackstreet	152	Shade	256	Blackstreet	265	Blackstreet	170
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Blackstreet	155	Shade	259	Blackstreet	268	Blackstreet	173
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Blackstreet	158	Shade	262	Blackstreet	271	Blackstreet	176
Blackstreet	159	Shade	263	Blackstreet	272	Blackstreet	177
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Blackstreet	161	Shade	265	Blackstreet	274	Blackstreet	179
Blackstreet	162	Shade	266	Blackstreet	275	Blackstreet	180
Blackstreet	163	Shade	267	Blackstreet	276	Blackstreet	181
Blackstreet	164	Shade	268	Blackstreet	277	Blackstreet	182
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Blackstreet	166	Shade	270	Blackstreet	279	Blackstreet	184
Blackstreet	167	Shade	271	Blackstreet	280	Blackstreet	185
Blackstreet	168	Shade	272	Blackstreet	281	Blackstreet	186
Blackstreet	169	Shade	273	Blackstreet	282	Blackstreet	187
Blackstreet	170	Shade	274	Blackstreet	283	Blackstreet	188
Blackstreet	171	Shade	275	Blackstreet	284	Blackstreet	189
Blackstreet	172	Shade	276	Blackstreet	285	Blackstreet	190
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Blackstreet	246	Shade	350	Blackstreet	359	Blackstreet	264
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Blackstreet	264	Shade	368	Blackstreet	377	Blackstreet	282
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Blackstreet	269	Shade	373	Blackstreet	382	Blackstreet	287
Blackstreet	270	Shade	374	Blackstreet	383	Blackstreet	288
Blackstreet	271	Shade	375	Blackstreet	384	Blackstreet	289
Blackstreet	272	Shade	376	Blackstreet	385	Blackstreet	290
Blackstreet	273	Shade</					

JAPAN'S RECORD SALES INCREASE WITH YEN

(Continued from page 1)

strong performance in the first half of 1994.

The growth was unexpected, because Japan's economy is still mired in a recession, meaning reduced TV advertising spending, which results in fewer of the TV commercials and drama tie-ins that powered the music market's spectacular growth in the early '90s.

Recorded music shipments in the first six months of 1995 totaled 214.9 million units, up 17% over 1994's first half, for a wholesale value of \$251.6 billion yen (\$3 billion), with a 15% increase in sales according to the Recording Industry Assn. of Japan.

Retailers report generally healthy sales across the board, with a few obvious standouts, such as producer Tsuyoshi Komuro's seemingly never-ending string of hits and pop group Dreams Come True's spring album releases, "Delicious" (Epitone) and "The latter, with sales of 2.9 million copies so far, looks ready to eclipse 3.1 million units—the record high for a Japanese release—set by the band with its 1992 album "The Swinging Star."

"There's a title that sold more than we expected," says Toshihiro Yonemoto, first-floor manager at the Tagapig Gintza, Tokyo, store of Yamano Gakki, which has 39 outlets nationwide. "Japanese releases did better than foreign releases, units-wise." Yonemoto notes that acts produced by Komuro, including Trif and H Jungle with T, both on Avex Trax, and Sony Records' Ryohei Shinohara, have been selling well.

Top up songs, like those from the decline in tie-ins—what, despite the recession, are still very much a factor in the Japanese market—were released by so-called "big four" sound labels: Sony, the Kahimi Kari (Polystar) and Kenji Ozawa (Toshiba-EMI), says Makoto Sato, manager of the sales-planning department at record chain store "In the Groove's" Roppongi district.

"In general, [Japanese] female vocalists did better than male vocalists

in the first half," Sato says.

Another first-half standout at WAVE was pop/rap act East End X Men (Epitone/Sony), he adds.

"Before East End X Yuri, Japanese rappers imported from the U.S. were the only ones," says Sato. "They thought they had to have some kind of social message. But East End X Yuri deal with ordinary Japanese [personal] topics."

The trio—whose lead vocalist, Yuri, is a "kawaii-ko" (cute girl) of the type favored by Japanese pop fans—made history this spring by becoming the first rap act here to have a million-selling hit: "Da Yo Ne" (That's The Way It Is).

Other female singers whose spring releases have done well include glamour girl Chisato Moritaka, whose greatest-hits collection, "Do The Best" (One Up Music), sold more than 1.3 million units. Also recently, as well with a retrospective collection was Sony Records act Kome Kome Club, whose album "Decade" approached sales of 2 million units.

Foreign product did especially well in Japan, with a retrospective collection, thanks in large part to the unexpected success of British female duo Shampoo, whose album "We Are Shampoo" and Japan-only mini-album "The Sound of Shampoo" (EMI), have sold close to 900,000 copies in total. And Mariah Carey's album "Merry Christmas" (Sony Records) continued to do well into January, selling nearly 2 million copies to date.

The success of European acts such as the Cardigans (Polydor K.K.), whose style is the British indie vein, has taken retailers here by surprise. Other Europeans doing well in Japan in the first half include Paul Weller (Pony Canyon) and R.E.M. (Mercury).

"A wide range of people bought the Cardigans," says Kazuhide Matsui of HMV's store in Tokyo's Ginza district. "They were particularly, by the way, the first half of the year, outlet's first-half sales were up over the first six months of 1994." Releases by Bruce Springsteen and Diana

King also did well."

Matsui expects major releases by Lenny Kravitz, Blur, and Boyz II Men to boost foreign-repertoire results in the second half.

But not everyone's mood isn't always pan out, as Mike Inman, GM of Virgin Megastores Japan, explains. "Things like Michael Jackson were huge initially, and then they faded away. But the fact that 'His story' didn't attract a great deal of new fans."

Retailers also agree that Rod Stewart's "A Spanner In The Works" (WEA) was one of the year's biggest disappointments so far.

Overall, foreign product shipped in the first half totaled 47.9 million units, an increase of 17% over the same period last year, for a value of \$9.8 billion yen (\$802.7 million), an increase of 15% over the first six months of 1994, according to RIAJ. Yet the market share of non-Japanese music remained almost unchanged from the first half of last year, accounting for 22.5% of the unit sales in the Japanese market in 1995 and 26.6% in terms of revenues. But those figures don't fully reflect the strong performance by imports in 1995's first half, since only about 40% of product imported into Japan is handled by RIAJ member companies and is thus included in the association's monthly shipment data. Imports of foreign music increased more than 40% in calendar 1994, and although no hard data is yet available, import growth in 1995's first half was undoubtedly helped by the yen's rise from 100 yen to the dollar to the low 80s in that period. Currently, the yen is trading at approximately 88 to the dollar.

"The exchange rate has been very good for imported product," says Inman. "With prices going down on imported charters, we've seen a lot of growth in that particularly, because there's been a lot of price competition in that area."

Inman sees evidence of Japan's

tentative economic recovery in the first half's buying patterns.

"Last year, it was very noticeable that around payday, sales would go through the roof and then suddenly die away," says Inman. "This year, it's been a lot steadier, a lot more even."

But Inman notes that sales at Virgin's main Megastore, in Tokyo's Shinjuku district, are down compared to last year, because of a series of poison-gas attacks following this spring's terrorism on the Tokyo subway system.

Wave's Sato expects dance music to do well in the second half, especially the "karaoke-dance" hybrid pioneered by Komuro.

"After rap, I think we're going to see a lot of old classical genres from overseas adapted to suit Japanese tastes," he says.

HMV's Matsui doesn't foresee any domestic megahits in the second half. "In terms of domestic music, the only really big release that's scheduled is Yumi Matsutoya's annual year-end album," he says.



by Geoff Mayfield

AN AWESOME TRIBUTE: When the music news of 1995 is chronicled, the day Selena was killed will likely be remembered as the saddest. Nothing can erase that tragedy, but her family, friends, and fans can find a bit of solace in the remarkable debut of her posthumous "Dreaming Of My X" album (see story, page 1), which tops The Billboard 200 with first-week sales of 331,000 units, a number that places her in lofty company. Were it not for Michael Jackson's "HIStory," which debuted at No. 1 last month with first-week sales of 399,000 units, Selena would have the largest first-week album record by any 1995 album. Were it not for Janet Jackson's "janet... set," which opened with 350,000 units in June 1993, this would be the largest first-week sum by any female artist in the SoundScan era.

WHAT MIGHT HAVE BEEN: By now it has been well-documented that Tejano queen Selena was being groomed for crossover success, as evidenced by this new album's four English-language tracks. No doubt, many consumers who bought this album became aware of the singer only because of the circumstances of her death. Had she been able to complete the all-English album that she was working on at the time of her death, it is unlikely that it would have debated with these kinds of numbers. Still, in becoming the first Latin artist to top The Billboard 200, she proves the potential that had been touted by the brass at EMI Latin and parent company EMI Record Group when she began working on her English project.

ONE, TWO PUNCH: Only the landmark Selena debut prevents Jodeci from earning its first No. 1 on The Billboard 200. With first-week sales of 197,500 units, the group leads the still-growing Hoosier & the Blowfish (3, 162,000 units) by 21% margin. Although Hoosier falls from the throne, the album gains a gain of almost 13% over last week. Each of this week's top five albums exceeds 100,000 units.

EASY PULL TO SWALLOW: In the '70s, Suzy Qastro turned heads when the once-rebellious rocker traded in her image for a role on the sitcom "Happy Days." The opposite career path is making noise today for rockie Alanis Morissette, who once got slimed as a regular on a Nickelodeon game show. Her "Jagged Little Pill" shows The Billboard 200's largest unit gain for the second week in a row (414,000), which makes it only the second album this year to win the Greatest Gainer award in consecutive weeks. This week, she earns a 48% gain of 24,000 units (which gives her almost 74,000 units for the week). Last week, she had a 17,000-unit increase, a 52.6% improvement over prior-week sales—impressive numbers for a 25-year-old female. Reports are still swirling over the album's first track at radio, "You Oughta Know" continues to hold the No. 1 spot on Modern Rock Tracks, debuts at 29 on Album Rock Tracks, and is starting to fetch spins at top 40 stations.

REPEAT PERFORMERS: The only other album to win the Greatest Gainer award two weeks in a row this year was the soundtrack from "Pocahontas," which turned the double play in the June 24 and July 1 issues (that album also had the largest unit gain in the July 22 issue of Billboard). Consecutive Greatest Gainer nods were more frequent last year: The soundtrack from "The Lion King" held the title in a row (414,000) for five weeks. In the week of July 22, it was the week's Top Pop Catalog list... Look for rap act Bone Thugs-N-Harmony to enter The Billboard 200 at No. 1 next week... Home video and pay-per-view exposure helped the soundtrack from "Immortal Beloved" to return to No. 1 last week on Top Classical Albums, and it remains there in this unpublished week for that chat. Meanwhile, the new "Boyz n the Band" CD has the title that soundtrack to re-enter The Billboard 200 at No. 18.

FEATS DON'T FAIL ME NOW: The late Miles Davis bows at No. 10 with more than 1,000 units on this week's unpublished Top Jazz Albums chart, notably because "The Complete Live At The Plugged Nickel 1965" is an eight-disc set. PolyGram JED is the distributor of the top five titles this week's Top Pop Catalog list... Look for rap act Bone Thugs-N-Harmony to enter The Billboard 200 at No. 1 next week... Home video and pay-per-view exposure helped the soundtrack from "Immortal Beloved" to return to No. 1 last week on Top Classical Albums, and it remains there in this unpublished week for that chat. Meanwhile, the new "Boyz n the Band" CD has the title that soundtrack to re-enter The Billboard 200 at No. 18.

EMI DENIES RUMORS OF POSSIBLE SALE OF MUSIC ARM

(Continued from page 6)

sale was completely ignored!

"In fact, I was told that the [stock] market buys on first denial and that there's no smoke without fire. What nonsense—and this nonsense comes with no recommendation to you is to ignore it all."

Southgate went on to address the issue of potential separation of EMI and HMV from Thorn's retail business. He said the company's management reviewed long-term strategy annually and had concluded that "demerger, if it can be achieved in an acceptable way, is in the best long-term interests of the company, the business and of the shareholders."

"Demerger would permit the management of each group to develop its individual strengths. Your board is therefore considering proposals which, if implemented, would lead to the demerger of the group."

Thorn-EMI spokesman Colin Woodley emphatically stated that Southgate was obliged to make such statements under British law. As a publicly quoted company, Thorn-EMI must state its intentions before embarking on any project that would a demerger would entail. He also underscored Southgate's

proclamation that nothing will happen until the Thorn-EMI board presents its plans to shareholders early next year.

Woodley says it will be for shareholders' benefit, which could, he takes, adding that demergers, bound as they are by complex corporate law, can take any one of many forms.

As one example of a possible outcome, he points to British companies ICI and Zircron, which were demerged without any of their shares changing hands. "What is being discussed by the Thorn-EMI board is not a demerger, but a sale of one of the third party," Woodley adds.

A representative of an institutional investor in Thorn-EMI says he believes he speaks for all the large stockholders when he says that they would part with their holdings with great reluctance. "We took a stake in Thorn-EMI because it was a good long-term investment. It has now become a bad investment," he says.

However, Andrew Hunter, leisure industry analyst at London company Hoare Govett, believes the sale of EMI and HMV is "plausible... likely, even."

He believes that if such a sale took

place, EMI would be allied with a company that is a strong player in the American market but not successful internationally. A grouping along these lines would combine the strengths of each, which could be a strength with a greater presence in the U.S.

However, the altering of EMI with another major label would automatically trigger an investigation by the U.K.'s Monopolies & Mergers Commission and by various E.U. and anti-trust agencies.

Hunter sees two possible scenarios. "A bid for the whole Thorn-EMI group before demerger or the snuffing up of EMI immediately afterward."

Woodley says that music accounts for revenues to Thorn-EMI of around 2.2 billion pounds (\$3.5 billion) annually. Its retail activities—the group owns U.S. operation RCA—account for well as rental companies in 19 other countries—bring in 1.6 billion pounds (\$2.5 billion) last year.

Last year, Cema Distribution, which distributes Capitol and the EMI group of labels, had an 11.2% share of the U.S. record market.

(Continued from page 9)

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1994	1995
TOTAL	348,261,000	350,327,000 (UP 0.5%)
ALBUMS	294,937,000	301,112,000 (UP 2.1%)
SINGLES	53,324,000	49,215,000 (DN 7.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1994	1995
CD	170,579,000	192,182,000 (UP 12.7%)
CASSETTE	124,048,000	108,468,000 (DN 12.5%)
OTHER	310,000	462,000 (UP 49%)

OVERALL UNIT SALES THIS WEEK

13,071,000

LAST WEEK

11,889,000

CHANGE

UP 9.9%

THIS WEEK 1994

12,979,000

CHANGE

UP 0.7%

ALBUM SALES THIS WEEK

10,999,000

LAST WEEK

9,919,000

CHANGE

UP 10.8%

THIS WEEK 1994

11,018,000

CHANGE

DOWN 0.1%

SINGLES SALES THIS WEEK

2,071,000

LAST WEEK

1,970,000

CHANGE

UP 5.1%

THIS WEEK 1994

1,961,000

CHANGE

UP 5.6%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	154,363,000	171,184,000	UP 10.9%
CHAIN	48,794,000	44,191,000	DOWN 9.4%
INDEPENDENT	47,782,000	46,577,000	DOWN 2.3%
MASS MERCHANTS	97,321,000	88,267,000	DOWN 12.4%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



Selena Still Making Chart History

THE ALBUM THAT WOULD have marked Selena's English-language debut makes chart history, although reporting on the achievements of the slain Tejano star continues to have a melancholy reverberation. "Dreaming Of You" enters The Billboard 200 at No. 1. As Rob Durkee of Mediabase/Premiere Radio Network notes, this marks the first time any solo artist has had a posthumous debut at No. 1. Selena is one of only three solo artists in the rock era to have a posthumous No. 1 album. The first was Janis Joplin, who died of a drug overdose on Oct. 4, 1970. Her "Pearl" album debuted the following January and went to No. 1 in February 1971. Jim Croce was killed in a plane crash on Sept. 30, 1973. His first album, "You Don't Mess Around With Jim," had entered the album chart in January 1972. It reached No. 1 in January 1974. If groups are included, Nirvana's "MTV Unplugged In New York" should be noted for its November 1994 debut at the top, which followed Kurt Cobain's suicide in April of that year.

Selena's album, the first EMI Latin release to top The Billboard 200, includes the songs she was recording in English along with some of her biggest Spanish hits. Contributing to the new No. 1 title were several American artists and producers, including Full Force, David Byrne, Rhett Lawrence, and Keith Thomas, who wrote and produced "I Could Fall In Love." If EMI decides to release the single commercially and it reaches the top 40 of the Hot 100, it will be the first posthumous debut single to reach the top 40 of the Billboard pop singles chart since "Pledging My Love" by Johnny Ace in 1955.

LAFACE THE MUSIC: Seal and Shaggy both have bullets on the Hot 100, but despite their growth, the top

three titles remain the same (albeit with a switch between No. 2 and No. 3). That gives Arista a five-week hold on the top three, breaking the four-week record set by Motown in December 1988. TLC leads the charge with "Waterfalls," which has been No. 1 for LaFace all five of those weeks. Monica's "Don't Take It Personal (Just One Of Dem Days)" on Rowdy moves back to No. 2, and the Notorious B.I.G.'s "One More Chance" and "The What" on Bad Boy falls to No. 3.

THERE OR NOT THERE: The saga of the Rembrandts single continues. "I'll Be There For You" is No. 1 for the eighth week on the Hot 100 Airplay chart. My comment about the single not being commercially available elicited a great number of letters, including a photocopy of the 7-inch vinyl label from Randall

Kemp of Orange, Calif., and an actual 7-inch vinyl copy of the single from William Simpson of Los Angeles. Along with other Chart Beat correspondents, they want to know why the title isn't showing up on the Hot 100 if they can buy 7-inch vinyl copies.

For a definitive answer, I checked with associate publisher Michael Ellis, who explains that in order to chart on the Hot 100, a single must be released in one of the five widely available formats: cassette single, cassette maxi-single, CD single, CD maxi-single, or 12-inch vinyl. About 20 titles on the Hot 100 are pressed on 7-inch vinyl, but they are usually intended for jukeboxes. Some copies do find their way to retail outlets that specialize in 7-inch singles, but the format is not widely available. If the market changes and 7-inch singles become a widely available format once again, this policy could change. But don't expect that to happen any sooner than Model-T dealers opening up all over America.



by Fred Bronson





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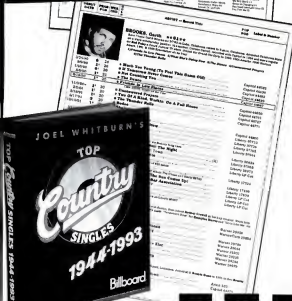


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3	Billie Holiday	Billie Holiday	Capitol

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